

# APR

THE AUSTRALASIAN PHOTO-REVIEW

PUBLISHED BY

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YEAR NINETEEN FIFTY-THREE



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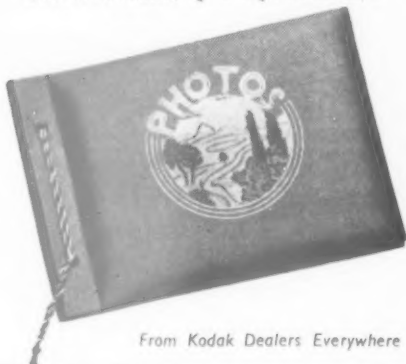
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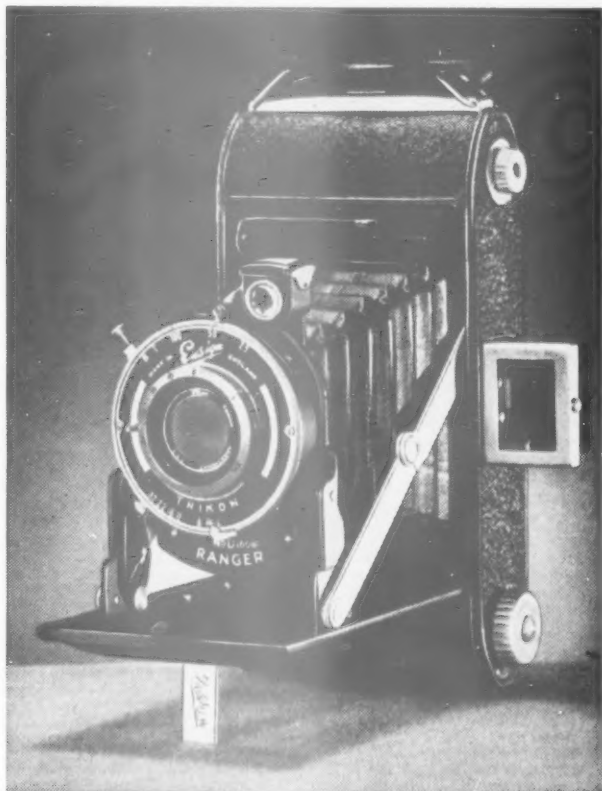
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# The Photographic Societies

Club reports should normally be written to cover club events of the last three weeks of the previous month and those of the first week of the current month. They should always be written up immediately and posted so as to reach 'The A.P.-R.' not later than the 10th of the month before publication.

## PROPOSED SOCIETIES' COUNCIL FOR N.S.W.

The Photographic Society of New South Wales announces that representatives from photographic clubs in New South Wales will be invited to attend a meeting for the purpose of forming a Photographic Council in this State. Details and date of the meeting, and the objects and aims of the proposed Council, will be given in a circular to each club. D.M.

## PHOTOGRAPHIC SOCIETY OF N.S.W.

On Nov. 11 the Society was given a special treat in the form of a *Cine Evening* presented by members of the Amateur Cine Society. Mr. Keast Burke, A.R.P.S., A.P.S.A., judged this month's Set Subject Competition, which was *Architecture*, and the placings were: *Advanced*: 1, H. N. Jones; 2, J. Phillips; 3, H. N. Jones. *Intermediate*: 1, L. G. Thompson; 2, L. G. Thompson and C. Clarke (equal); 3, D. Michel. *Beginners*: 1, J. Jude and K. Nelson (equal); 2, Mrs. I. Bagnall and Mrs. R. Johnson (equal). *Technical Trophy*: 1, Mrs. I. Bagnall and R. McDonald (equal).

For the second time this month the members were fortunate in viewing excellent examples of colour photography, when on Nov. 25 Mr. H. Slade brought along his 35mm. transparencies of a recent trip abroad.

On Dec. 2, Dr. A. E. F. Chaffer, A.P.S.A., continued with the second of his series of talks on *Composition*.

It was very gratifying to see the general good quality and the large number of prints exhibited for the Outdoor Set Subject Competition on Dec. 9. The judge was Dr. A. E. F. Chaffer and the placings were: 1 and 2, A. R. Eade; 3, Mrs. I. Bagnall.

The last of the series of talks on *Composition* will be given by Dr. Chaffer on Feb. 3. D.M.

## CAMERA CLUB OF SYDNEY

The monthly competition was held on Dec. 2, the subject being *Against the Light*. Some excellent prints were exhibited, and after the judging by the club's panel of judges the results were: A Grade: 1, J. Galbraith; 2, S. H. Lofts; 3, B. Gibbons; HC, L. Friend. B Grade: 1, S. Ridley; 2, K. Dietrich; 3, S. Ridley; HC, K. Dietrich.

The prints were then criticised by the judges and advanced members of the club. It is this constructive criticism that really brings to the attention of the beginner the finer points of print quality and the extent to which they can be improved.

On the same evening the club's half-yearly Colour Competition was screened by Mr. J. Galbraith. The colour quality of the transparencies submitted was of a high standard. The evening's entertainment was concluded with the announcement of the competition

results, which were: 1, L. Friend; 2, R. Brogan; 3, N. Gray; HC, C. Peterson and L. Friend.

On Dec. 16 club members were entertained by Mr. D. Michel, of Kodak Ltd., who came along to show us a movie film entitled *Highlights and Shadows*. This film dealt mainly with the manufacture of Kodak materials and equipment and showed the various stages in manufacture from the raw material to the finished product. Mr. C. Noble passed a vote of thanks to Mr. Michel.

The club is anticipating a very active year in the photographic field, and prospective members are assured of a year in which their standards of photography, however high, will be improved. Intending members should contact the secretary or attend a meeting on the 2nd Floor, 302 Pitt Street, Sydney, on alternate Tuesdays at 8 p.m. L.F.

## EASTERN SUBURBS CAMERAMATEURS

The above club was formed on 7th January, 1953, and on adoption of the constitution and print regulations, Mr. Cyril Jackson gave a short address on the benefits of camera club membership and commented on a portfolio of prints kindly loaned by Kodak Ltd.

About thirty persons were present at the inaugural meeting, and it was a good indication of the need for a club in the Eastern Suburbs, when twenty-one annual subscriptions were paid immediately. Amongst the foundation members were two local chemists, a Swiss New Australian, and a small number of ladies.

The officers elected for the first year were the prime mover, Mr. K. L. Aston, President; Mr. J. Fraser, Vice-President; Mr. B. Burris, Secretary-Treasurer; and Mr. T. McGee, Print Director.

The annual subscription was set at a small figure of 10/-, with members paying a running expenses levy of 1/- per meeting. This club is giving special attention to persons who have never done their own processing, and all interested photographers are invited to join.

Meetings are held fortnightly in No. 1 Lodge Room, Paddington Town Hall, at 8 p.m. Dates for March are 11th and 25th.

The President may be contacted during business hours—Tel. B0263, Ext. 440, or at his home, 54 Renny Street, Paddington. K.L.A.

## WOLLONGONG CAMERA CLUB

Wollongong Camera Club held its December meeting, according to custom, at the Guides' Hall. It being a social evening, wives and, as B. Jessop's circular put it, "other female encumbrances" were invited, and they turned up in good force to see how their lesser halves (mis)behaved themselves when let off the leash.

Proceedings were never really opened—they just happened. They consisted of the handing around of a fearsome fruit punch compounded by the club's "cook," George Burns, whilst people indiscriminately introduced themselves until such time as the projector was put into action and the lights turned out. Unfortunately, President A. Chambers was on the sick list and unable to do the honours.

The slides, monochrome and colour, varied from ludicrous to magnificent. The principal piece was a series of slides taken by K. Chiddick on a trip to Brisbane, but with his dallying on the way with this and that it is suspected that he did not really reach there, but that he bought those fine slides of Brisbane. The very enjoyable evening finished with supper.

P.L.L.

## MELBOURNE CAMERA CLUB

The sixty-first Annual Report issued on Nov. 6 disclosed a considerable degree of progress during the year, a highlight being the Camera Clubs of Australia Exhibition held to mark the Diamond Jubilee of this club. Competitions showed a marked improvement both in the number of entries and in the quality of exhibits. The clubrooms have been more than doubled in size and a plan has been prepared for re-designing and re-decorating the premises. The club is fortunate in having many willing helpers who are prepared to devote their time to this task.

It was found necessary in March to amend the constitution and increase the size of the Council. The amended constitution, together with competition rules, was published in printed form and placed in the hands of the members.

An increase of membership to the very satisfactory figure of 180 was no doubt due to a great extent to the setting up of specialised groups, which have very much broadened the scope of the club. The club's adoption of name badges for members has helped to facilitate a 'get-together' atmosphere at functions. A permanent collection of prints has been initiated.

Under the sponsorship of this club, the Victorian Association of Photographic Societies was inaugurated in September, our members, Messrs. N. Broadhead and N. B. Crouch, being elected as President and Secretary respectively.

Features of the year were one-man-shows by such outstanding members as Dr. Love, the late Dr. Julian Smith, J. B. Eaton, N. T. Owen, Dacre Stubbs, H. Jay, C. R. Hartman, and Athol Shmith. Week-end outings were held to Yarram and Walhalla, as well as day outings to many centres.

Trophy winners for the 1951 competitions were: "A" Grade: 1, E. R. Rotherham; 2, V. Cross; 3, L. W. Hawke. "B" Grade: 1, P. H. Harvey; 2, A. R. Andrews; 3, J. Crook. *Seymour Trophy*: V. Britt; *H. McConnell Trophy*: T. Scott; *Du Rieu Trophy*: T. Scott; *R. F. Courtney Trophy*: P. H. Harvey; *Gregory Trophy*: G. Sutherland. B.F.N.

\* \* \*

The club-rooms have progressed further towards their finished state, which we hope will be achieved early in the New Year. The Melbourne Camera Club will then be one of the finest set-up clubs in Australia. All meetings will be held in the club-rooms, including the monthly Colour or Movie Nights, which have in the past been held at the Radio School of the Melbourne Technical college.

The highlight of the club's activities during November was the Third House Exhibition, which was displayed for a fortnight in the Kodak Gallery and has now gone "on tour."

The aggregate winners for the year were: A Grade: 1, E. R. Rotherham; 2, M. Williams; 3, L. Hawke. B Grade: 1, N. Crouch; 2, L. Mullumby; 3, B. Patten.

Mr. Stubbs, one of the three judges of the exhibition, gave a commentary on the prints and suggested new fields that members should explore, such as solarization, controlled reticulation, montage, etc. The exhibition proved popular with the public and club members were commended for their work.

In addition to the various groups now operating in the club, is the Portrait Group. As the name implies, the chief interest of the group will be directed to portraiture, advanced workers in the club and professional photographers will give advice and instruction. The Nature Group will in future be an outdoor group with no night meetings—meetings will be held in the field.

The outing to Cape Schank on Nov. 23 was very well attended and proved that many photographers can also afford cars as well as their hobby. The cries of "Where are the pictures?" will no doubt be answered next month when we see the entries in the outing competition.

On Dec. 4, Mr. W. Howieson gave a one-man-show and talk. He spoke extensively on dye spotting of the print and how this method of after-work can be effectively used to subdue undesirable backgrounds or light areas. This was demonstrated by the excellent prints displayed. Mr. Howieson also donated to the club two original F. J. Mortimer seascapes.

At the Radio School Theatre on Dec. 11 a talk and demonstration on lantern slides, with particular stress on the dye toning of the slides, was given by Mr. R. Tandler.

A very full and comprehensive programme is being planned for 1953 and all those interested in photography will be welcome at any of the regular or group meetings. A camera club offers much to its members, comradeship, a sharing of interests, readily available advice from advanced workers, and the chance to see first-hand the work of others. In addition to these advantages, the Melbourne Camera Club offers its members free use of a dark-room, and, if desired, a fully equipped studio, for which only a nominal fee is charged. Visitors will be welcomed at the club any Thursday evening, 2nd Floor, 123 Little Collins Street, or write to the Secretary, Mr. A. Andrews, Box 930G, G.P.O., Melbourne. E.R.R.

## PHOTOGRAPHIC SOCIETY OF VICTORIA

At the Radio School Theatre on Nov. 21 Mr. Charles Pratt gave a most interesting talk on *Aerial Photography* as practised commercially. He first traced the history of this particular branch of work, explaining the difficulties in operating from some of the earlier aircraft. He then went on to describe and demonstrate some of the hand-held aerial cameras now in commercial use, and exhibited numerous photographs taken with them. In conclusion he screened a number of beautiful Kodasides that he had taken from aircraft.

The final meeting for the year at 109 Flinders Lane proved a huge success, with a gathering of some 140 members and visitors straining the accommodation to the utmost. The meeting took the form of a happy blending of photographic and social activities and was enjoyed by all. The photographic side included the annual exhibition of prize-winning prints from the year's monthly competitions, with judging for the print of the year carried out by our genial honorary member, Mr. J. S. Loxton, the well-known landscape artist. In addition some magnificent Kodasides by Mr. Loxton and Mr. Harold Gibbs were screened through the courtesy of Miss Angas, and Mr. Loxton supplied a running commentary on his transparencies.

The winning transparencies from the November Colour Slide Competition were re-screened against slides that had been submitted by Miss L. Grove but accidentally excluded from the competition, with the result that one of Miss Grove's transparencies was awarded first place. Awards for the year were as follows:

Print of the Year: Mr. E. F. Stringer.

A Grade aggregate: Mr. J. O. Fried.

B Grade aggregate: Mr. E. R. Cornish

Best single colour transparency: Miss L. Grove.

Best six colour transparencies: Mr. H. Hergt.

Best hand-coloured print: Miss L. Grove.

Promotions from B to A Grade in the monthly competitions were announced as follows: Messrs. E. R. Cornish, J. H. McConkey, L. Kowalski, H. Hergt, Miss N. McDonald and Mrs. Pemberton.

On the social side the proceedings were enlivened by instrumental items contributed by members R. S. Balasubramaniam, E. McBride and E. R. Cornish, leading us to wonder whether it would not be a good idea to form a musical group within the Society as a relaxation from photography!

During the course of the meeting the President extended a cordial welcome to the many representatives of sister clubs and societies who were present, including Mr. W. Broadhead, President of the Victorian Association of Photographic Societies and the Melbourne Camera Club, and a party from the Ballarat Camera Club. E.R.C.

**BALLARAT CAMERA CLUB**  
"Begonia Festival"  
Photographic Exhibition and Competition  
Entrée close Feb. 23rd with the Hon. Sec., Box 20,  
Ballarat East, Victoria

### PRESTON PHOTOGRAPHIC CLUB

An opportunity of seeing how the "movie boys" approach their pictorial photography was afforded members on Monday, 10th Nov., when Mr. G. Nicholls of the Victorian Amateur Cine Society visited us.

Mr. Nicholls discussed some of the problems associated with both movie exposure and movie processing. He then proceeded to screen a selection of films including two which had received awards in 'Five Best Films' competitions.

Two of these which were outstanding were "Dune Days" and "Six Minutes with Nature". The former might be described as a movie version of pictorial stills containing many fine sand dunes, wind and sky impressions. The second, in colour, featured the life cycle of the Wanderer butterfly, and was magnificent in its conception and execution.

Mr. Nicholls further explained that in some of the close-up sequences of the caterpillar devouring a leaf there was only one thirty-second of an inch depth of focus available.

For his work, and in fact for any satisfactory movie work, a sturdy tripod was essential, said Mr. Nicholls—a hint that most still photographers might well take to heart.

Mr. F. P. Hion, club member, and well-known A.P.-R. competitor, spoke on, and demonstrated methods of control in enlarging at the meeting on Monday 24th Nov. He stressed the importance of first making a straight enlargement, and studying this, even over two or three days, before making a decision on the methods of control required. Correction of verticals by tilting the easel was the first control shown, followed by a demonstration of various shading devices to give varying exposures to sections of the print. To indicate variations in approach, Mr. Hion invited three of the members to make enlargements from a portrait negative; he also made a print himself. It was most interesting to see the four differing trims and tonal variations produced.

An open competition closed at this meeting, and on this occasion was judged by popular vote of members, resulting in the following awards:

A Grade: 1, F. P. Hion; 2, A. L. Smith; 3, G. Sim.  
B Grade: 1, J. N. Lee; 2, W. Marshall; 3, W. Stringer.

The annual exhibition of members' work was held at the clubrooms on Dec. 8 and a muster of about 60 prints was shown to a representative gathering.

The final meeting for 1952 was the annual break-up and presentation of awards on Dec. 22. Some sixty members, friends, families and representatives of other clubs were present. We were pleased to welcome among the visitors Mr. Meade, Secretary of the Darwin Camera Club. A number of members' prints were shown and favourably commented upon. The programme of entertainment was much enjoyed and the evening was rounded off by a most appetising supper.

Principal awards made for the year's work were: A Grade Aggregate (Thompson Shield): K. Earl. B Grade Aggregate (Sharp Cup): M. Spooner and M. Baker (equal). C. Grade Aggregate: E. Miller. Print of the Year: K. Earl. E.H.B.

### SOUTHERN SUBURBS P.S. (Melbourne)

At the society's first meeting for December prints submitted for the *Night Scene* competition were judged by "Axel." The three places awarded went to A. Lynton Crouch.

The final meeting for the year 1952 saw the last lecture in the Kodak series. At the conclusion of the meeting the large gathering of members was entertained at supper by Mr. and Mrs. A. S. Crouch at their home.

The year 1953 has got away to a very good start, with a large number of entries being received for the *Floral Study* competition, which was judged by Mr. F. P. Hion at the society's meeting on Jan. 8. The prizewinners were: 1, C. Wright; 2, B. Hatfield; 3, A. Hatfield.

At the conclusion of his comments, Mr. Hion exhibited a group of prizewinning prints from the Preston Camera Club. In passing, this society would like to thank the executive and members of the Preston Camera Club for the support and advice that has been freely given to us since our beginning.

Several months back a Technical Sub-committee was formed by this Society, comprising Messrs. G. J. O'Brien, P. C. Wright, and J. M. Byrne. This sub-committee was formed with the idea of helping members with any technical problems they may wish to be cleared up. With this thought in mind the sub-committee has prepared a paper on *Fine Grain Development*, which will be delivered at the next meeting.

The committee of the Society has planned a very extensive syllabus for 1953 in the way of lectures, outings and competitions. At the meeting on Feb. 5 a talk and demonstration on *Print Presentation* will be given by Messrs. J. Fried and E. F. Stringer, while on Feb. 19 a talk will be given on *Combination Printing*.

The secretary of the Society is Mr. V. Tucker, of 4 Gowrie Street, East Bentleigh, S.E.15, Victoria, who will be only too pleased to receive your enquiries. A.L.C.

### BALLARAT CAMERA CLUB

The rooms of the Ballarat Camera Club were gay with streamers, balloons and flowers when members, friends and relatives met for the annual Christmas meeting. It was reported at the meeting that a folio of prints had been sent to an exhibition at Ararat; also that, thanks to the report published in *The A.P.-R.*, a New South Wales club had already responded with a request for entry forms for the Begonia Festival Photographic Exhibition. (See notice on this page.)

Competitions were held over until January as usual. Business was quickly despatched to allow ample time for the screening of a series of sound-movie pictures which were projected by the President, Mr. H. McConnell. Then came supper, followed by the hearty singing of "Auld Lang Syne," bringing a happy evening to a close. M.S.

### NEWCASTLE PHOTOGRAPHIC SOCIETY

*Plan your pictures*, was the advice of Mr. J. K. Custance of Belmont in a recent talk to members of Newcastle Photographic Society, Mr. Custance is a former active member of the Adelaide Camera Club.

He illustrated his advice by producing a still life study. Mr. Custance said that the shape of a vase at a friend's home attracted him. He took a pencil and drew the lines that he wanted in his picture and planned a foil to balance the main subject. Then he arranged the vase and sprigs and the lighting to emphasise the texture and the lines that he had recorded in his sketch.

Mr. O. Sims discussed the features of Kodachrome in a talk to colour division members of the society on Dec. 2. He showed the effect of using Kodachrome half a stop either side of the correct exposure, the effect of colour temperature in working with artificial light, and the effect of exposing the colour film at various times of the day including after sunset.

He showed too how he had overcome his personal difficulties in using Kodachrome. He had to adapt his 24-square reflex to take the 35mm. film and, when he could not buy a pola screen he made one by cementing part of an eye shield between glasses. Mr. Sims showed several of his own slides and reviewed slides screened by members.

Mr. J. Grainger of Sydney, contributed a movie programme for the society's Nov. 18 meeting. Competitions resulted:

Portrait—A Grade: 1, E. J. Newell; 2, R. Manuel; 3, J. Brown.

B Grade: 1, K. Edwards; 2, W. A. Cremor; 3, J. Wren.

November Open—A Grade: 1, C. Collin; 2, J. Brown; 3, E. J. Newell and W. H. McClung.

B Grade: 1, J. Wren; 2, W. Cremor; 3, J. Daley and J. Dwyer.

*Paterson-Vacy Outing*—A Grade: 1, J. Brown; 2, M. McNaughton; 3, C. Collin.

B Grade: 1, J. Wren; 2, E. Norris; 3, Miss M. Wren.

Final figures for 1952 point-score—A Grade: E. J. Newell, 73; J. W. Brown, 63; W. H. McClung, 49; C. Collin, 41; R. Manuel, 36½; R. N. Winn, 34; J. Ralston, 24; R. E. Gain, 20½; M. McNaughton, 17.

B Grade: J. W. Wren, 56; E. Norris, 48; C. Hirst, 21; A. Boyd, 14; Miss M. Wren, 14; W. J. Murphy, 13.

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An atmospheric shot of Newcastle Harbour won Newcastle Photographic Society's Print of the Year Competition for Mr. C. Collin. A record attendance at the club's Christmas night saw the judging of prints and slides by former club member, Mr. Don Cameron. The competition attracted a record entry of 60 prints. Mr. Cameron said that the excellent quality of the work had maintained the consistent improvement evident in recent years.

A side-lit shot in fire-ravaged bush by R. N. Winn gained second award. Three prints—two portraits and a beach scene—by E. J. Newell shared third award. Mr. Cyril Hughes, of Newcastle, donated the awards. J. Ralston won Dr. Gunther's trophy for the slide of

the year with a shot of sucking pigs at a trough. P. Gurner's backlit shot of children on a bushland track gained him second award. Point score trophy winners were: A Grade: 1, E. J. Newell; 2, J. Brown. B Grade: 1, J. Wren; 2, E. Norris. A colour talk of wild life and industry in Canadian backblocks completed the night's entertainment.

Dr. W. W. Gunther was the speaker at the last meeting for the year of the society's colour and cine division. He spoke on clinical photography and illustrated his address with Kodachrome slides. W.H.McC.

### CANBERRA PHOTOGRAPHIC SOCIETY

Membership is expanding encouragingly now that the society meets in its own premises. An enlarger has been bought and many other items of equipment installed, as well as a small library. Members have their own keys and are making very good use of the premises for working evenings. Most of the prize-winners of last month's character study competition were made there at recent working evenings with the help of members of the Canberra Repertory Society and a box of make-up.

Placings for November *Open* were gained by: 1, L. Leslie; 2, K. Dinneville and K. Bogg (equal); 4, L. Leslie; 5, C. S. Christian. On the same evening a Kodachrome competition was conducted and judged by Mr. J. Pomeroy, of C.S.I.R.O. Colour competitions take place on each alternate month. Out of some forty slides, awards were: 1, L. Leslie; 2, A. Redpath; 3, L. Leslie; 4 and 5, C. S. Christian.

For the December Set Subject, *Character Study*, a prominent local portrait painter, Mr. L. Marshall, was invited to judge and comment. He favoured a low-key study by L. Leslie, with new member B. Robottom and members L. Leslie, K. Dinneville and A. Redpath filling the other placings.

The *Open* for that month resulted in C. S. Christian's *Ghost Gun* taking the major award, other placings being: 2, B. Robottom, *Ping-pong Bats*; 3, L. Leslie, *Kosciusko Afternoon*; 4, A. Redpath, *Architecture*; 5, C. S. Christian, *Tree Study*.

The December meeting concluded with an interesting screening of Kodachrome slides taken in India, Pakistan and Afghanistan and a talk by diplomat J. L. Bloomfield.

A feature of this year's competitions has been the outstanding success of the club's most prolific worker, L. Leslie, who, after winning the annual aggregate for last year, is setting up a commanding lead over the first few months of this year.

Visiting photographers to Canberra will be cordially welcomed to meetings on the first Tuesday of each month.

A.C.R.

### NORTHERN SUBURBS (SYDNEY) CAMERA CLUB

The judge for the Open Competition on Nov. 19 was Mr. V. Curnow, of Kodak Ltd., and the results were: A Grade: 1, V. Hibbard; 2, V. Hibbard and H. Tolhurst (equal); 3, D. Michel. B Grade: 1, L. James; 2, A. Dietrich; 3, Mrs. Jackson. C Grade: 1, S. Main; 2, J. Gregory; 3, J. Nicholson.

On Dec. 3, Mr. A. W. W. Gale, A.R.P.S., gave a very good lecture (followed by a demonstration) on *Composition and the After Treatment of Prints*.

The exhibition of prints and Christmas social on Dec. 15 was well attended and was a complete success.

The competition for Feb. 11 is *Open* and on Feb. 25 the lecture is *Developing, Printing and Enlarging*. D.M.



# Expert Found Ways of Improving Photography

Dr. C. E. K. Mees, one of the world's most eminent photographic scientists, arrived in Sydney last night by air from the U.S.A.

For 40 years he has been head of the research laboratory of the Eastman Kodak Company in Rochester, New York, and he is now vice-president of the company in charge of research.

Under his direction, in that time, the laboratory has made many advances of the first importance in photographic equipment, including the production of films for amateur motion-picture cameras and colour films.

Dr. Mees, who is aged 70, is English by birth. Before he was 30 he made a reputation in London by the brilliant work he did there for a firm that made photographic plates, Wratten and Wainwright.

By using new emulsions, Mees made the first "panchromatic plates"—plates that were sensitive to a wide range of light rays. Previous plates had shown red objects as almost black.

George Eastman, head of the Kodak Company, persuaded Dr. Mees to go to Rochester in 1912 to take charge of the company's new research laboratory.

Eastman's advertising slogan was: "You press the button—we do the rest." The main task of Dr. Mees and his staff was to improve films and other equipment to enable unskilled amateur photographers to get good results.

He believes that the speed and sensitivity of films have been so much improved that inexpensive cameras to-day give better results than did the best cameras 30 years ago.

The range of his work has spread far beyond conventional photography. He has turned out special plates for astronomers to record stars a million times too faint to be seen by the eye alone.

During the war the Tennessee Eastman Corporation, a Kodak subsidiary, operated the atomic-energy plant at Oak Ridge, Tennessee, and Dr. Mees provided many of the technicians for the plant from his staff of physicists and chemists.

For many years a large part of his work has gone into research on colour photography.

The company's laboratories produced their first colour film in 1928. Many problems had to be overcome before they achieved their aim, six years ago, of making a colour film which professionals could develop in the studio.

"Colour is the big thing in the future of photography," Dr. Mees said last night. "I think in time all photographs will be in colour—moving pictures as well as still pictures."

Dr. Mees, who is accompanied by his wife, will spend three weeks in Australia before leaving for New Zealand.

*Sydney Morning Herald, Jan. 8, 1953.*



A recent portrait of  
Dr. C. E. K. Mees.



# THE AUSTRALASIAN PHOTO-REVIEW

EDITOR: KEAST BURKE, A.R.P.S., A.P.S.A.

Vol. 60

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No. 2

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# Picturing the Atomic Blast

On a lonely rugged hill on the North-West coast of Western Australia a party of eight newspapermen maintained a four-week vigil to record as accurately as possible Britain's history-making first atom blast at the Monte Bello Islands.

Their story is one of hardship, endurance and patience, and one which was rewarded with an orange glow like the top arc of a setting sun and a huge atom cloud spiralling into the sky on Friday, October 3rd, 1952.

Within seconds they swung into action and the news of the blast reached Perth (1,100 miles away) within three minutes and was being flashed around the world shortly after. Twelve hours later clear and concise photographs taken of the explosion—which was 55 miles away—were being radio- and picture-programmed around the world.

Their's was a great achievement in the history of Australian journalism and an even greater achievement for the *West Australian* and Perth *Daily News* who combined forces to cover the assignment.

It all began last April when the big news first broke that the barren Monte Bellos, 85 miles north-east of Onslow, would be the test site for Britain's first atomic tests. No one knew when or what weapons would be tested.

Shortly before the Commonwealth Government clamped down a security screen around the islands four *West Australian* and *Daily News* men succeeded in covering the 85 miles

By NORMAN MILNE

to the islands from Onslow in an open 22 ft. fishing boat. This trip gave them valuable location information for the greater job that was ahead.

Co-operating closely the two newspapers set about mounting an expedition to the sparsely-populated and rugged North-West Coast.

No one quite knew what was ahead as little information was available about "Operation Hurricane" being carried on at the Monte Bello Islands. The first and foremost question in everybody's minds was: "Would such a costly expedition be worth it? Would the expedition be able to see and photograph the explosion?"

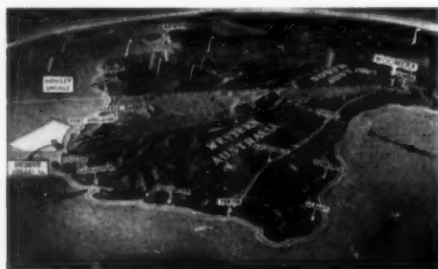
The question of a sea trip to an island outside the prohibited area—a circle with a 45-mile radius and centre at Flag Island, one of the Monte Bello groups—was discussed. But it eventually reverted to the matter of communications. So it was decided to take the gamble and locate some high feature on the nearby mainland.

On August 9th, Jack Coulter (*Daily News*) and Norman Milne (*West Australian*), both journalists who had been to the Monte Bellos on the previous sea voyage, were despatched by air to Onslow.

After checking maps and talking with locals to gain a working knowledge of the little-known area they were going into, they set out by car two days later.

The photographers had stipulated they wanted a high hill near the coast which afforded them a clear visional sweep of 180 degrees seawards. The journalists wanted a hill near the telegraph line so that the news could be flashed swiftly to the waiting world.

It was a tall order and the experience of Mr. Robert Sharpe, the owner of Mardi Station which ran along the coast opposite the Monte Bellos, was greatly appreciated. He showed the two journalists where the single telegraph line pushed through the



To show the relationship of the Monte Bello Islands to West Australian towns and to the Woomera rocket range, staff artists of West Australian newspapers made this plasticine relief model. It was photographed from a variety of angles with regular 4 x 5 Speed Graphic equipment.



As zero hour approached, the photographers slept alongside cameras, keeping a 24-hour watch at the observation post on Rough Range. (Note the bedding below the shelter wall.)

sparsely-populated country towards northern towns and pointed out high features.

Eventually after plodding over the dry, sharp-pointed spinifex and rough ironstone country the small party located a range of hills—known on the map as Rough Range—only a few miles from the telegraph line. This range was 130 miles north of Onslow.

Coulter, who was an artillery officer during the war, was able to work out roughly the general position of the Monte Bellos from the highest feature of the range and the party decided this was the spot. A short description of the hill—which later became known as "Nick's 'Nob'" after Jack Nicoll, the leader of the party—was telegraphed to Perth where the main party was preparing.

A six-ton truck, a Land Rover jeep and a sedan car had been pressed into service and the photographers, not unmindful of the huge obstacles ahead of them, prepared 1½ tons of intricate photographic gear for transport to the hill.

On August 15th the fully-loaded convoy left Perth to establish camp at "Nick's 'Nob'". Five days later the party members saw the hill that was to be their home for the next seven weeks.

At first they were dismayed because of the obvious lack of shelter and its ruggedness. Winds blew across the top at a regular velocity of 40 m.p.h. and frequently blew at bursts of 60 m.p.h.

The temperature during the day remained between 90 and 100 degrees. Not a pleasant place to have to exert all your skill and experience into pulling off a successful job.

However, the party soon settled down and established a base camp by a cool billabong under the telegraph line. Then came the

toughest part of the whole assignment. Working like navvies the party, which now comprised eleven newspapermen, set about carrying the 1½ tons of heavy photographic and other gear to the top of the 300-ft. hill.

After the camp had been made as comfortable as possible the photographers set about preparing their equipment for the task ahead. Meanwhile, the two men who made the initial trip to "Nick's 'Nob'" had returned to Onslow—the supply port for the Monte Bellos—to keep an eye on aircraft and ship movements which might indicate the imminence of A-day.

The photographers, Harold Rudinger (*West Australian*) and Doug Burton and Bill Mangini (*Daily News*) put together a prefabricated 4ft. by 4ft. portable darkroom, which was designed by the latter.

Rudinger was later joined by Richard Long of the *West Australian*.

They used gelignite to blast holes in the ironstone rocks on the flat top of the hill to act as sockets for their camera mounts. Next, they set up a 24 by 36mm. camera with 80-inch lenses, a 16mm. cine camera, a 4" by 5" with approximately a 160-inch focal length, a 4" by 5" with approximately 140-inch focal length, two 4" x 5"s with standard 40-inch *Teleos* lenses, another 4" by 5" with a 270mm. telephoto lens and loaded with colour film, and a miniature with a 150mm. telephoto which was used purely as an experiment.

To shift all this equipment to the lonely observation post required careful forethought and planning and the success of the operation was a tribute to this excellent ground-work done in Perth.

The next task was unique in Australian postal history. The now-unloaded six-ton truck was

High winds, frequently of gale force, made conditions continuously difficult at the observation post.



backed against a telegraph pole and a linesman from Roeburne connected the Mt. Potter telegraph station to the telegraph line. The post office comprised the back of the truck, and two telegraphists, flown specially from Perth, established their headquarters there. The P.M.G. department gave magnificent co-operation to the whole expedition and its efforts contributed largely to the success as a whole.

The field telephone was connected to the post office for speedy flashing of the first news of the atom blast and it kept the base camp in close touch with the men on the hill.

With the cameras set up the photographers proceeded to take experimental pictures of clouds on the horizon in the general direction of the Monte Bellos which lay 55 miles away over coastal salt marshes, mud flats and

the blue reef-marked sea. At first they were dismayed at the distance they had to attempt to photograph the atomic cloud.

They did not know what they were going to see, but actually the cloud on A-day was much bigger than was expected.

They had to endure the heat haze which clearly showed in all initial pictures and, as the exact time of the explosion could not be gauged, photographs had to be taken experimentally at all hours of the day and night. Various types of filters and pola screens were employed in an endeavour to overcome the heat haze and mirage.

Fortunately, when the atom blast finally did take place weather conditions were the best that had been encountered during the whole of the long vigil on the top of "Nick's 'Nob".



The Press Party staged explosions of its own—when members were blasting holes for the camera mountings.

One major worry with which the photographers had to contend was atmospheric inversion which produced a thick bank of black fog on their negatives and they could not have cut through it to photograph the atom cloud. Again fortunately, there was no atmospheric inversion on A-day.

All pictures of the cloud were exposed through a red filter which tended to darken the sky and show up what they presumed would be a white cloud.

When the explosion first took place at the Monte Bellos the cloud which reared its head over the horizon appeared to be dark purple in colour and it would not have made a great deal of difference without filters. However, when the brilliant sunshine caught the cloud it quickly showed up white.

As September faded and the first days of October passed the party grew weary and ever so impatient for "the big moment".

For four long weeks they had maintained 24-hour watches in the direction of the Monte Bellos. They claimed they knew every inch of view stretched out in front of them. They even formed the Rough Range Rockthrowers' Association with a strict set of rules. Daily they carried out rehearsals for A-day and soon had cut minutes off the operation; but even these rehearsals began to pall and it became a nightmare trying to snatch a few hours sleep in the hot sun.

Bush flies and sand flies came to plague the watchers who kept looking hopefully towards the Monte Bellos. Worst of all, the summer was rapidly approaching and temperatures were nearing the century mark.

Finally, when patience was just about exhausted, Dr. W. G. Penney, the scientific director of the atom test, let go the terrific blast in brilliant sunshine at 8 a.m. on October 3rd.

The horizon was rapidly blotted out with the huge square atomic cloud which quickly soared to a height of 12,000 ft. Seconds after the detonation the atomic cloud was about a mile high and a mile wide. Varying winds later pushed its formation into a ragged Z-shape.

The value of those many rehearsals which had previously "dragged" became evident. The energy pent up over the long weeks of waiting now sprang into action. Dan O'Sullivan (*Daily News*), Jim Cruthers (*West*

*Australian*) and Lionel Hudson (*Reuters*) quickly had their news stories speeding over the wire to the telegraph station where Peter Barnett (*West Australian*) acted as copy-taker. In a few hours the two telegraphists had cleared 10,000 words of atom news through their two sending sets to Perth.

Meanwhile, the photographic team performed with remarkable speed. In seven minutes they had shot off 200 exposures with their battery of cameras.

Only one man could use the portable darkroom at a time and again with remarkable speed the photographic team had all the black-and-white films developed and ready for despatch at 9.55 a.m.

The negatives were packed in special bakelite containers designed at the camp-site by Messrs. Rudinger and Mangini and built to their specifications in Perth. Unique is hardly the word for these containers—they were designed to take the negatives while still wet, at the same time being packed into a 5 per cent formalin bath within the containers.

As soon as the negatives were ready they were raced down the steep hill to a waiting Land Rover which dashed with them over the rough road to Mardi airstrip, more than 30 miles away, where an Avro Anson was waiting to fly them out.

The Anson reached Perth shortly after 6 p.m. and waiting cars rushed the negatives to the newspaper offices where staffs had all been alerted during the preceding weeks waiting the explosion. They too had maintained 24-hour watches.

The negatives were in the newspaper offices at 6.30 p.m. and within 40 minutes dried, glazed and titled prints were in the hands of the P.M.G. ready for despatch by picture-and radio-grams throughout the world. The 30 colour exposures were processed that night and were being flown overseas the next morning.

The whole operation was a grand success and was a great tribute to the organising ability of the men waiting in Perth for the negatives. The team-work of the operation was faultless.

In Onslow the two men who formed the advance party had been joined by photographers Owen Williams (*West Australian*) and Phil Martin (*Daily News*) who took the



dozens of local interest pictures which appeared in world newspapers prior to atom day.

Martin had a 20-inch telephoto lens which he fitted to his press camera when the giant eruption of white smoke shot above the horizon; and from the beach at Onslow—85 miles away—he obtained a clear picture of the cloud.

The Onslow men also maintained 24-hour watches during the tension-packed weeks preceding the explosion and had some interesting times attempting to probe the official mind for information on the movements of top atom scientists and service personnel to the blast area. The news of the explosion was received in Perth 1,100 miles away, before the two distinct detonations reached the pressmen on "Nick's 'Nob'" 4 minutes 15 seconds after the explosion.

The cameras used by the press photographers are believed to be unique in Australian press photography as well as being among the biggest. They described the mechanics of the cameras as "quite simple". They achieved the extra focal length in the "bazookas"—the bigger cameras—with a 40-inch *Teleros* and a secondary lens mounted at correct distance behind it. The image was re-projected through the secondary lens back on to the plate. In one case the secondary lens was a 5¼-inch *Ektar* and in the other a 7¼-inch *Ross Xpres*.

In this optical set-up, the photographers said, it was not optically perfect due to the speed at which they had been built. Slight chromatic aberration was encountered and this could not be counteracted in any way.

Shutters were mounted with the secondary lenses and the length of cameras overall was approximately 6 ft. They were made of light plywood and painted with bitumastic-base aluminium paint to minimise thermal radiation inside the cameras themselves, because of the high temperature conditions under which they were being used.

However, as has been pointed out before, all cameras performed with excellent results and the pictures they took of the huge new atom cloud far exceeded expectations.

The success of the venture can be gauged from the fact that Reuters' Ltd. newsagency directors and editors of newspapers all over the world sent their congratulations for the excellence of pictures and stories received.

Within two days of the blast when it became known that Britain for the time being, had completed atom tests at the Monte Bellos, the party hurriedly packed up and prepared for the land trip south and home—they had been away for seven weeks. Behind them they left a deserted ironstone knob with a stone 'out-house', a "Men" sign pointing to it, two stone bays in which the party had slept, a dump of papers and empty food tins, and a special lead plaque to tell anyone foolhardy enough to want to climb the hill that the press party "covered" Britain's first atom test from this point.

This story could not be concluded without a mention of the men behind the scenes who looked after transport, cooked meals and kept stores and "liquid" refreshment up to the men on "Nick's 'Nob.'" They did a grand job and their efforts were in no small way connected with the success of the venture.

## 18TH KODAK INTERNATIONAL SALON OF PHOTOGRAPHY

### Special and Medal Awards for Australia

#### SECTION I. PICTORIAL MONOCHROME PRINTS

Sydney	C. G. Williams (Bronze Medal): "The Fisherman."
Hobart	J. E. Shepherd (Certificate): "Spirit of Sailing."
Sydney	C. G. Williams (Certificate): "Faith."
Adelaide	E. Robertson (Certificate): "Forest Mists."

#### SECTION II. PICTORIAL COLOUR PRINTS

Abbotsford	F. Atkins (J. E. McGhee Award): "La Cruche d'Automne."
Melbourne	F. Bergh (Bronze Medal): "Rembrandt's Own City."
Abbotsford	F. Atkins (Certificate): "Le Polisson."

#### SECTION III. NATURE PRINTS

Melbourne	J. Bartholomew (Certificate): "Hibiscus Agnes Cault."
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#### SECTION IV. PICTORIAL COLOUR TRANSPARENCIES 2" x 2"

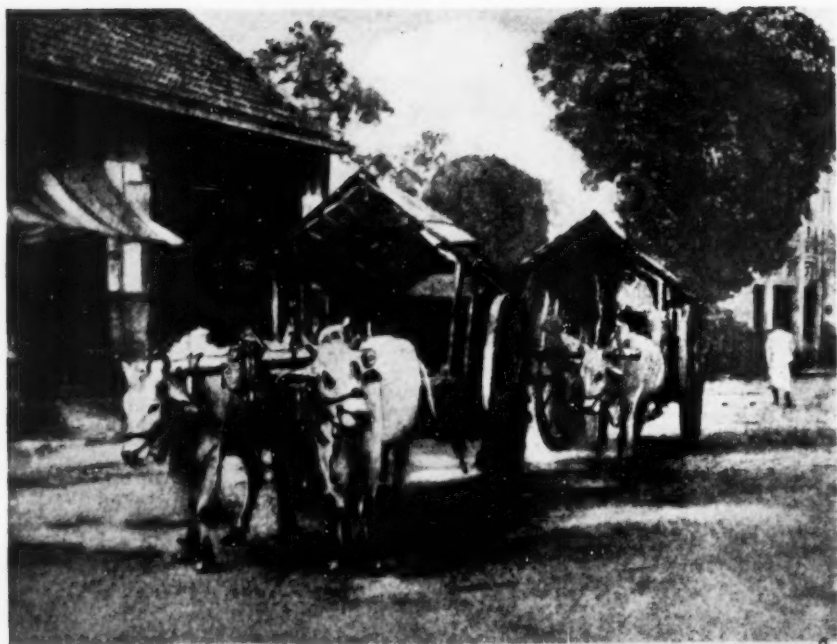
Newcastle	F. A. Tully (Bronze Medal): Group of three: "To Green Pastures," "Mark of Time," "Burning Brush."
Sydney	K. Burke (Certificate): Group of three: "The National Library, Evening," "Canberra Landscape," "Threatening Flames."
Newcastle	F. A. Tully (Bronze Medal): "Mark of Time."
Newcastle	F. A. Tully (Certificate): "Burning Brush."
Sydney	F. Bailey (Certificate): "Quiet Mooring."
Adelaide	E. Robertson (Certificate): "A Bowl of Wine."
Sydney	J. H. Hogarth (Certificate): "Westward to the Line."





The Monte Bello explosion cloud  
(second formation, fifty-five miles away).

2



*Street Scene Batavia*

*H. J. Mallard*

*Street Scene, Batavia*  
H. J. MALLARD  
(Oil Print from Paper Negative)

# Paper Negative and Bromoil

The Bromoil process, which over the years has stood as one of the most popular of the controlled processes, is now unfortunately lost to the pictorialist; a state of affairs has come about by the cessation of manufacture of the specially coated bromide paper which prior to 1940 had been coated by several English and Continental manufacturers of photographic papers. In this article the author revives something of the old oil process which was the forerunner of Bromoil.

Leonard Misonne of Belgium was one of the last of the outstanding pictorial workers to produce prints entirely by the oil process working from enlarged negatives, but whereas Misonne made his enlarged negatives on (16" by 20") specially coated plates and sheet film, the cost today of this large material makes it out of the question for the amateur worker. Fortunately we have a satisfactory substitute in the shape of the enlarged paper negative. Paper negatives can be used successfully to produce pictorial oil prints with a texture all their own as well as contact bromide prints of any size with a breadth of pictorial tonal quality surpassing the straight enlargement. Even if you do not proceed beyond the stage of printing from your paper

By HENRI MALLARD

negative we can still promise you an interesting and perhaps exciting result.

Any worker with access to an enlarger can make his enlarged negative simply by first making a regular enlarged print of any required size. Spotting and any other desired work can then be conveniently done on either front or back of the print. The various stages are as follows:

1. *Direct enlargement from a suitable film negative and the production of the paper negative.*

To make the enlarged negative (by contact) any Kodak Bromide paper (double weight), preferably of matte surface, may be employed. No special printing frame is required—a sheet of plate-glass (same size as paper) is all that is required, this being used as a pressure plate on the enlarging board. A sheet of bromide paper is brought into contact surface to surface with the enlarged print and placed on the enlarging board with the glass as a pressure plate. The enlarging light is then switched on and an exposure of 18 to 40 seconds according

Straight Enlargement from  
the Original Negative





The Paper Negative



Reverse side of Paper Negative, showing working-up

to the strength of light used at the full lens aperture, the enlarger having been sufficiently elevated to give a full coverage of light on the paper surface.

A softer developer such as Kodak Selectol Soft should be used for developing the paper negative, although any developer such as D-72 reduced to half strength will give equally good results.

### 2. *Proofing the paper negative.*

Having produced the negative the next step is to make a proof print from same preferably on a sheet of P.O.P. or proof paper (for the P.O.P. you might have to approach some friendly studio). Your sheet of plate-glass plus the backing of a sheet of three-ply board the size of the glass is all that is required. The negative and its sheet of proof paper are held together by means of Kodak film clips—if the three-ply is divided into two sections so that one piece can be removed conveniently to examine progress printing this is all that is required. Once the proof has been printed it can be readily compared with the original bromide print.

### 3. *Working up the paper negative.*

This first proof becomes the guide to the worker as to the amount of pencil or work called for. If necessary, local reduction can be carried out according to the worker's ability in this respect. After all the desired work has been accomplished another proof should be taken to ensure oneself that the work has been carried out to entire satisfaction.

### 4. *Second proofing showing result of working-up.*

When printing this second proof some form of actinometer should be employed to give an idea of the printing time to ensure an infallible printing time for the bichromated paper print. In the absence of a ready-made actinometer the worker can conveniently make a serviceable one by using a few strips of translucent grease-proof paper such as lunch wrapping paper. Eight to ten strips  $\frac{1}{2}$ " wide are superimposed one on top of the other giving a range of from one to ten layers of paper. Each thickness or layer should be numbered with Indian Ink one to ten and placed in a printing frame with a sheet of proofing paper (the same as is being used to make the second proof). When the second proof has been satisfactorily printed by inspection the actinometer print should be consulted and a record of its reading made as

a check for the subsequent printing of the bichromated sheet.

5. *Preparation of the paper base for the oil print.*  
The next step is the processing of the paper base which is to be sensitised for the production of the final oil print. For this purpose Kodak Dye Transfer Paper is to be recommended and is generally available. Should this be unprocureable any Kodak double-weight Bromide paper may be fixed in a plain hypo bath and then thoroughly washed and dried. This then becomes the paper base for the next step.

*Sensitising:* The sensitising solution is made by adding 9 ozs. of water to 1 oz. of potassium bichromate. This should be kept in a dark bottle for preference. It keeps indefinitely and can be used many times.

*Method of Sensitising the Dye Transfer Paper:* Sufficient bichromate solution is poured into an enamel or porcelain dish. The sheet of paper to be sensitised, which has been pre-soaked in water at 70° for five minutes is now transferred to the bichromate solution, face downwards, and kept continuously turned over for five minutes. Now pick up the sheet with plastic tongs by a corner, drain off any surplus solution and place the sheet face down on a sheet of plate-glass. Squeegee with preferably a flat squeegee (a print roller will do as well), strip off the glass and hang up to dry in a dark room or cupboard. Note the paper becomes sensitive to daylight once it is dried. It will keep in good printing condition for about five days.

### 6. *The Final Printing.*

Having sensitised the paper, the final printing becomes more or less automatic. The paper negative, which should first be permanently masked by means of one-inch-wide gummed brown paper strips, is now placed in contact with the sensitised sheet. This should be done indoors with blinds drawn or in the darkroom.

Now for the printing. The most important point here is the exposure time and this you will achieve by simultaneously exposing your bichromated sheet and your actinometer, duly loaded with a strip of proofing paper. Expose until the actinometer time shows the same as your previous proof on proofing paper. Keep watching your actinometer and when it records the same printing density as your last P.O.P. proof, your oil printing base will have had sufficient exposure.

#### 7. Conclusion.

The next step is the thorough washing of the bichromate from the paper print. This is a very necessary step and can be done in full daylight for as soon as the print is wetted it loses its sensitivity but of course, any bichromate left after insufficient washing would automatically cause print fog when the print becomes dry. Three or four hours washing in half a dozen changes of water would not be overdoing it.

The print is now dried but be careful that no water 'tears' are allowed to remain on the print whilst drying.

Once dry the print is ready for re-soaking and inking at any time. Re-soaking should be prolonged until such time as a good relief of image is apparent. Three-quarters of an hour at tap temperature, and if good stock has been used the temperature of the soaking water can be stepped up to 80° for the last ten minutes. The print is now placed on a glass support and all surface moisture having been mopped off, you can now proceed.

As for Bromoil inking procedure this remains as described in any standard textbook on Bromoil.



Controlled Bromide Print from the retouched paper negative





M. FARRAWELL THREE-IN-ONE

## An Album of Tree Studies



E. F. STRINGER TWINS

D. H. FEATHERSTON STRENGTH





*N. OZOLINS* IN MORNING SUN

E. H. BAXTER TRIO



H. CLEVELAND BARE ORCHARD







R. H. BURGE ALMOND BLOSSOM

L. G. CHANDLER EVENING LIGHT





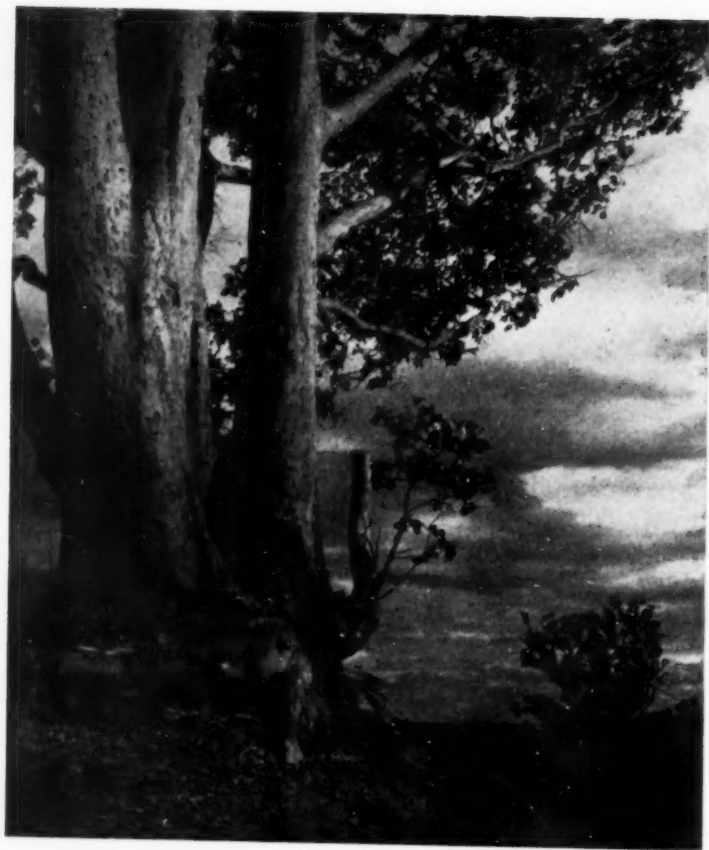
K. BRIGGS DANCE OF THE TREES

G. V. *HULM* TWIN TRUNKS





*J. M. TIPPETT* SILENT GUMS



B. V. DAVIS VETERAN



A. K. DIETRICH ALONG THE RIVER BANK



A. L. GOOCH BORN IN POVERTY



## Opposition

The principle of opposition plays two important parts in picture building. First—it helps to establish harmony and balance; second—it gives depth to the picture.

The eye is always attracted to places where lines cross, or meet. Street corners are good illustrations of this principle. People instinctively congregate, or meet, at corners. Corners act as focusing points in the picture. These corners, or intersections, furnish the element of mystery, surprise or interest in pictures, the same as they do in life.

There must be a main cross-section, or point where lines meet, around which everything else centres.

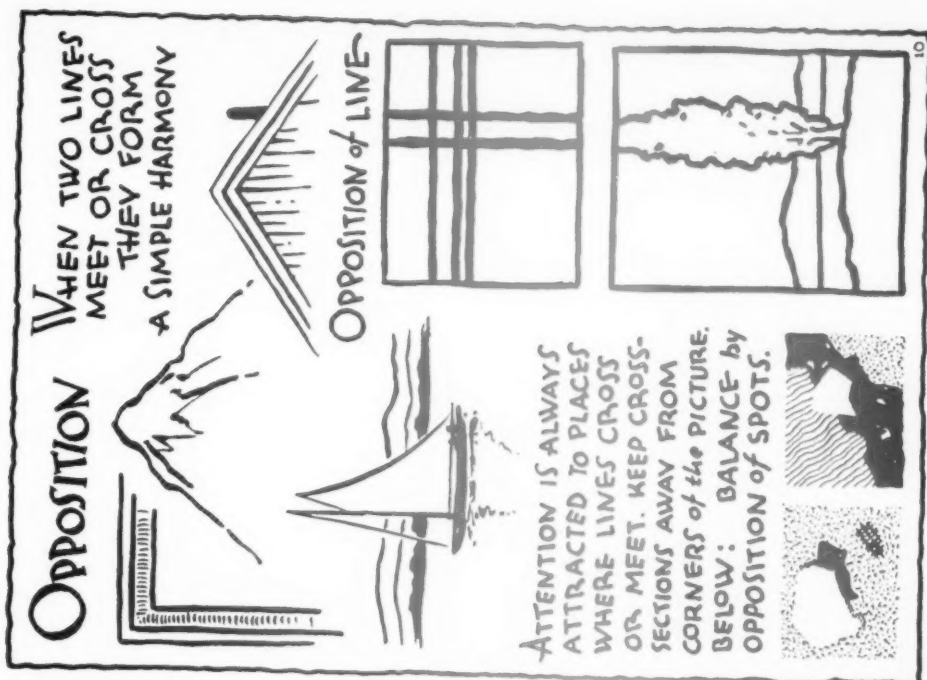
The strongest lights and deepest shadows should lie close to the main intersection.

Intersections should be kept away from the corners and the sides of pictures.

In order for a horizon line to appear distant, it should be crossed in some way by an oppositional tone or line. In sea pictures, vessels and smoke act as an oppositional line; in landscapes, trees act as oppositional lines.

Oppositional lines can cross at any angle. The closer they resemble a right angle, the more attractive they are.

Avoid equal division of spaces.



## Transition

Since time immemorial, man has followed the path of least resistance.

Short-cuts soften and eliminate sharp angles from our everyday existence. The illustration of the fence shows how we follow the path of least resistance by cutting across corners. The eye, like the rest of the body, seeks short-cuts too, so that it can wander about more easily.

A picture can be an eyesome, or a thing of beauty, depending upon the way it leads the eye to wander through its boundaries. Pictures that are made up of sharp angles are more striking or sensational than those made up of graceful curves.

The purpose of transitional lines or tones is gradually to lead the eye from one point of interest to another without jarring or straining the optic nerves.

In modernistic pictures, sharp angles are desirable, as their purpose is to make a quick impression. The quickest way to make an impression is to jar the sensibilities.

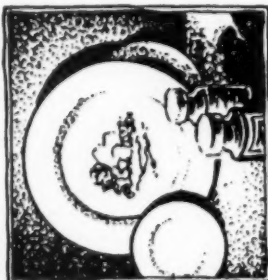
Transition, like repetition, if over-emphasised, leaves the picture flat and uninteresting. A good picture is one that is a happy combination of curves and angles. It is like music that is made up of sharps and flats—it supplies the necessary variation.

### TRANSITION The GRADUAL BLENDING of ONE POINT of INTEREST INTO ANOTHER

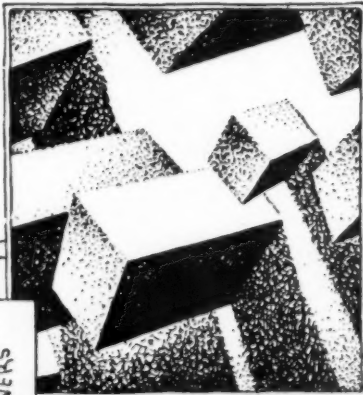


SHORT CUTS or  
PATHS SHOW HOW  
WE INSTINCTIVELY  
CUT CORNERS

FILLING IN CORNERS  
KEEPS the ATTENTION  
CENTERED



BELOW: MODERNISTIC EFFECTS  
CAN BE MADE PLEASING BY  
PROPER TRANSITION



SHARP  
ANGLES  
THAT ARE  
IRRITATING  
CAN BE SOFTENED  
by INTRODUCING  
SHORT CUTS in the  
FORM of LINE;  
LIGHT or SHADE

## Repetition

Before the science of speech was developed, man expressed his feelings with crude images carved on stone. These images are the earliest examples of story telling in picture form.

Later on, as man developed his intellect, these forms became more varied and expressive. Man's concept of form, as an expression of beauty, gradually developed until he was able to express his thoughts and feelings in words as well as in pictures. The repetition of letters gives meaning to words—and similarly repetition of forms gives meaning to pictures.

Repetition gives rhythm or swing to the picture. It can be made to express moods, thoughts or feelings.

Repetition plays an important part in modernistic art. It helps to establish a definite pattern and decorative quality. By its use, emphasis can be created in any part of the picture.

Too much repetition is disastrous, and should be avoided.

Its use in the decorative arts is invaluable. By repeating forms and arranging them into interesting patterns, one can create beautiful designs for wall papers, fabrics, and advertising illustrations.

Once knowledge of this principle of repetition has been mastered, the field for its decorative use is unlimited.



# Proportion

Nature has provided all living things with members varying in shape and size. It is essential that we become cognisant of this law in order that we may carry out the same principle in picture building.

The only way that emphasis can be secured is by varying the size of shapes and areas. Nothing is large or small except by comparison. Unless we know the law of contrast we cannot impart a feeling of bigness to the thought or theme we are trying to express.

In a landscape, the feeling of bigness is intensified by placing the horizon line low.

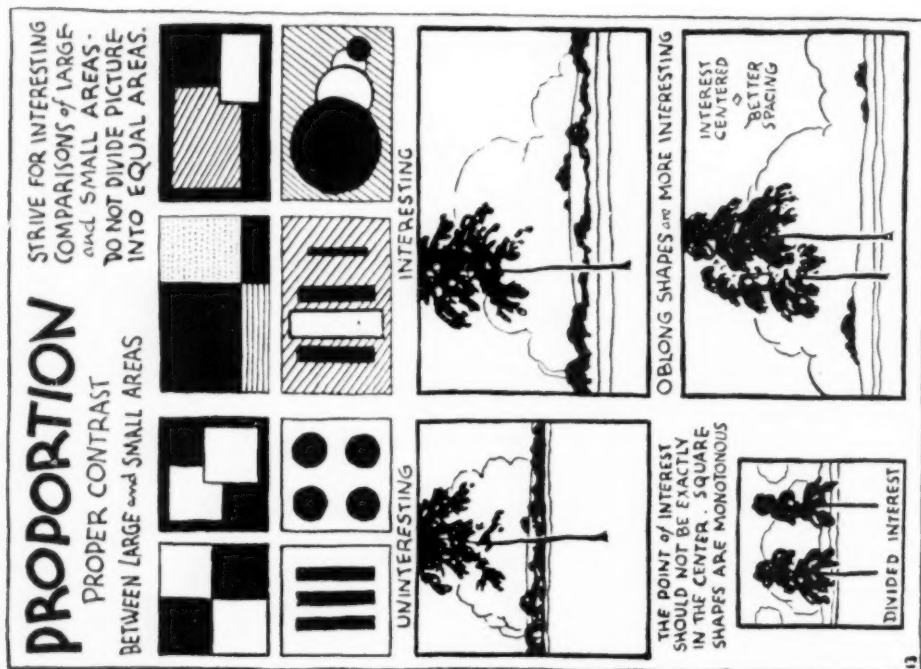
Small areas should be distributed in such a way that their appearance does not distract from the principal area.

A spotted or checkerboard appearance is very distracting and should be avoided.

In still-life pictures, objects should vary in size and tone.

In group pictures avoid a stiff arrangement. The heads should not be placed on the same level. Having some seated and others standing; this will give the necessary variation. The principal figures in the composition should be kept away from the exact centre.

Emphasis can also be secured by lighting the principal figures more strongly than the others.





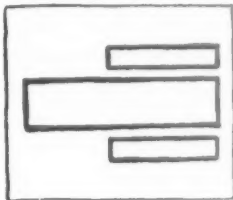
## Subordination

There are several ways by which we can force the attention to the object that is to be the centre of interest.

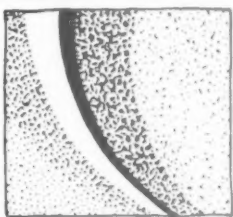
If a round object is placed in a group of square objects, the round one will stand out because of its distinctive shape. This shape, because of its distinctiveness, should be the principal thing in the picture. Its position should be such that its influence is felt in spite of its surroundings. As an illustration, note how conspicuous is a fat man in a gathering of slim people.

The strongest lights and deepest shadows attract the eye first. A feeling of importance can be imparted to the desired part of the picture by carrying out this principle of contrast of tone. As an illustration: If we were to show a group of twelve people, eleven white and one black, it is only natural that the black person would stand out, due to the extreme contrast or difference in tone.

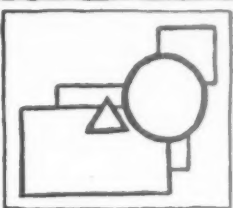
By placing a large object in a group of small objects the large one will appear more important, due to the contrast in size. Small objects if placed on or near the sides of the picture become attractive by isolation. The steel yard is an illustration of this principle. The closer the small weight is placed to the end of the arm the more it overbalances the large weight at the other end. One should train the eye to shift these small objects around in such a way that a feeling of perfect balance is obtained. As an illustration: Suppose we show a six-foot man surrounded by a group of midgets. The eye will be attracted to the tall person before it will be to the others.




BY CONTRAST  
IN **SIZE**



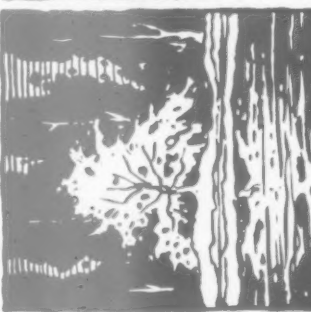
BY CONTRAST  
IN **TO**NE




BY CONTRAST  
IN **SHA**PE



SMALL ISOLATED  
OBJECTS SHOULD  
NOT BE  
TOO NEAR  
THE EDGES



THE CENTER OF INTEREST  
SHOULD SHOW  
the MOST CONTRAST



BETTER  
ARRANGEMENT  
OF  
SMALL TREES  
SUBORDINATE TO  
LARGE ONES

**SUBORDINATION**

HOW to MAKE the MOST  
IMPORTANT PARTS of the PICTURE  
STAND OUT

## Contrast of Tone

Pictures, like humans, have personalities. Every picture is a psycho-graph of the artist who made it. If his personality is dull his pictures will correspondingly be the same. Regardless of how good his compositions may be as far as line arrangement is concerned, if the relative degrees of light and shade appear weak and muddy, his pictures will be failures.

Tone quality is what gives expression or sentiment to the picture. The most successful pictures in exhibitions are those which are sparkling and lively in their tonal arrangement.

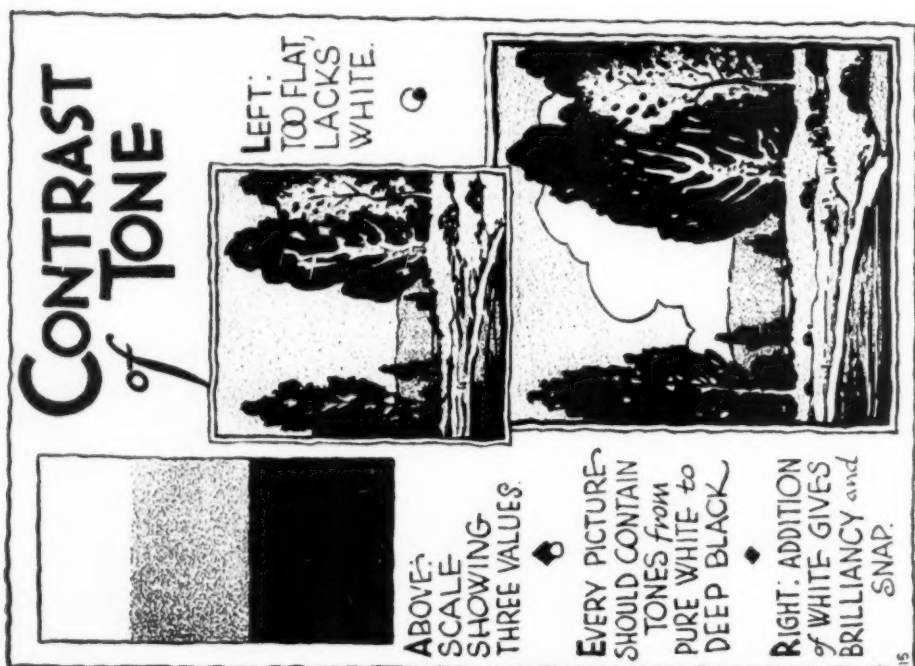
In every picture there should be a definite all-over tone which should be either light or dark. This all-over tone should not look too flat, but should be broken up with intermediate tones. This general tone is what is commonly referred to as "high key" or "low key".

In low-keyed pictures the principal parts should contain contrasting accents of pure white and light grey tones.

If high keyed, the contrasting accents should be black and dark grey.

Every picture must show, somewhere within its confines an area of pure white and an area of jet black. Besides these, there must be definite areas of light grey and dark grey.

Strive to build up the picture with broad masses of tone. This will give your compositions strength and power which are so necessary in exhibitions. The illustration shows a simple scale of three values. In photography a scale of four or more values is preferable.



## Treatment of Edges

The concealment of lines is just as important as showing them. Nature is ever mysterious; you can always see something, but never see it all.

A good picture will suggest more than it represents. The quality of lost and found edges is what makes a picture mysterious and charming. If nothing is left to the imagination, a picture will appear as hard and dry as a road map. By analysing Nature we discover how to build pictures. Take particular note of clouds. They are always on the move, their edges changing from sharpness to softness, then gradually disappearing from view. A small stream, winding gracefully through its mossy groove, loses itself in shadows, then emerges pure as crystal into the broad open light.

The quality of lost and found lines can be put into portraits as well as Nature studies. Emphasise the most important parts of the figure with strong lights and sharp lines. Keep all minor parts soft or veiled with shadow. Try to keep the shadows luminous, rather than dense. Carry out the same principles in still-life studies.

Study the works of Rembrandt. The beautiful quality of illusiveness and mystery in his handling of light and shade has never been surpassed. His sketches and etchings are just as modern in treatment today as they were over two hundred years ago.

## TREATMENT of EDGES-

LOST and FOUND QUALITY  
GIVES FEELING of MYSTERY

DEEP  
SHADOWS  
HELP  
to OBSCURE-  
UNNECESSARY  
LINES.



THE MOST IMPORTANT PARTS  
SHOULD BE SHARP and  
STRONGLY LIGHTED —  
KEEP MINOR PARTS SOFT.



# Portraits and Backgrounds

Contrast is the thing that gives attraction value to areas and shapes. A background can be made to emphasise or detract from the sitter. The masses should be so arranged that the most attractive features of the sitter are seen first. It may be some particular part of the anatomy or the way the clothes are worn.

In order to keep the sitter at ease it is necessary to be a good psychologist. Engage the sitter in conversation. Try to discover the outstanding characteristics and then glorify them. A good portrait should be a psychological analysis of the sitter. The eyes are the index to the soul, and should receive the most attention.

Learn to distinguish essentials from non-essentials—lesser things should only be used to help emphasise the bigness of other things.

The endless, interesting effects that can be obtained in portraiture are enthralling. Do not be afraid to experiment with backgrounds and different lighting effects; you will be well repaid for the time and trouble involved.

Always strive for good modelling.

In order to bring out the most character it is necessary to lighten the shadows with a reflector. The exact amount of reflected light required can only be determined by practice. It should not be too strong, or cover too much area.

## BACKGROUNDS—

HOW THEY ADD TO  
OR DETRACT FROM  
the FIGURE—



TOP: TOO OBVIOUS BACKGROUND



IN GUILD PORTRAITURE KEEP BACKGROUNDS LIGHT and DELICATE

PORTRAIT BACKGROUNDS SHOULD BE SIMPLE

BELOW: PICTURES THAT TELL A STORY MAY HAVE AS MUCH DETAIL IN THE BACKGROUND AS IS NECESSARY



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The light should fall from an angle that will help to bring out the most interesting parts of the physiognomy; these should be the eyes, nose, forehead and chin.

The catch-lights on the eyeballs should be perfectly sharp and should fall just on the edge of the iris.

High-lights are the life of the picture, but if too strong they destroy the modelling.

Backgrounds should not be too obvious, but should help to bring out the character of the sitter.

If contrast or snap is missing in the sitter, the background can help to make up the difference.



## YARRAMUNDI CAMERALLY

W. H. McClung

**T**here is more to photography than composition and technique. Individual photographic societies have endowed it with a social background that can vie with shutter clicking as a stimulant to personal interest and pleasure. But if you can bring members of a number of societies together in a friendly atmosphere conducive to good photography, then you have the perfect set-up.

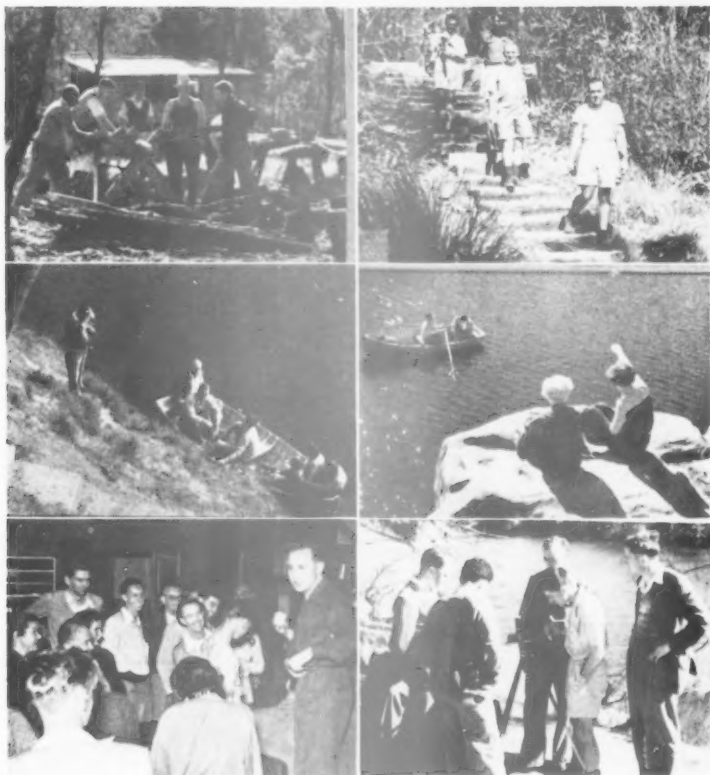
That was just what the Sydney YMCA Camera Circle achieved during 1952 CAMERALLY. Attention to detail by the organisers and the admirable facilities of the Yarramundi YMCA Camp made the week-end an outstanding success.

Some ninety members of photographic societies with headquarters ranging from Campbelltown to Newcastle took advantage of the opportunity to get to know their fellows, many of whose names were already familiar. Facilities at the well-equipped camp, which is located some four miles from Richmond, provided an amazing "first impression" for those visiting Yarramundi for the first time. Visitors did not expect to find such amenities as electric light, refrigeration and hot showers (that were really hot) and such a well-laid-out area in so delightful a bush setting. The camp, with its thousand-yard frontage to the Grose River, afforded first-class photogenic material—especially for those early risers who chose to roam its banks before the mists rose from the valley. Outside the camp boundaries the valleys of the Grose, Nepean and Hawkesbury Rivers and the eastern slopes of the Blue Mountains provided a wealth of material.

An informal programme provided ample entertainment, yet allowed members of the party full freedom to roam the countryside, using the camp as a base. At night talkies and colour slide projection, with Ederic Slater as efficient operator, provided the basic programmes. Material from overseas as well as Australia provided the slides in the "Yarramundi Colour Contest," to say nothing of the YMCA Camera Circle's own annual showing. Mr. Ederic Slater gained first, second and third places in the contest slides. His winning slide captured the delicacy of the natural jewellery of a limestone cave formation. During the screening of the latter group, the club's tape recording of the commentary by Mr. S. Woodward-Smith combined entertainment with many lessons.

Earlier the tape recorder had contributed an informal entertainment session, as the party, with community singing, solos and much side comment made, and subsequently played back, several recordings. Additionally, the music provided by Errol Goss and the entertainment of professional standard from the "Y" representative, Bert Ottman, contributed considerably to the evening hours.





(Above)  
THE CROSS CUT  
E. Banner

(Above)  
DOWN TO THE RIVER  
G. S. Gow

(Centre)  
RIVER SCENE, YARRAMUNDI  
E. Hart

(Centre)  
ON THE GROSE  
E. Hart

(Below)  
EVENING GROUP  
L. Friend

(Below)  
ENTHUSIASTS  
A. J. Carruthers

ILLUSTRATING "YARRAMUNDI CAMERALLY"

The YMCA's "Activity" photographic competition made every member of the party liable as a potential model. And there was no lack of activities to photograph. The stimulating autumn nip of the atmosphere encountered bush-walking, boating, shuttlecock, ping pong, dancing and indoor games. Even "inactivity" became the subject for photography when camera-active members invaded the quiet of those members who found irresistible the warmth of the sunshine on the rocks above the river. But even inactivity has some limit. No one bothered to photograph the opossum that regularly, somewhere about 2 a.m., prowled around our eight-berth concrete cabin. The cold of the night was perhaps a discouraging factor—but, for most, the activity of the day had by that time taken its toll—which must have been why one of the sleepers failed so much as to stir when the opossum in question stepped daintily across his face.

The week-end brought together very much the same cross-section that one finds on a smaller scale in any photographic club. All ages, all occupations and all interests were represented—all who visualised the changing scene through his lens, whether it was mounted on the homely box camera or the latest and fanciest of miniatures. They arrived in cars a quarter of a century old, and in super models of the latest vintage; and still others came by public conveyance. But all had two interests in common—photography and that social spirit that means the success of any gathering. It was most educational to sit in on the brisk discussions of camera fans which developed "between times". Interest quickly became contagious.

The organisers had not forgotten a single detail. On arrival, each club member and guest was welcomed by President Gelston Gow, a man of infectious enthusiasm and indefatigable ability, while congenial and energetic secretary, Ernie Graham, presented each guest with his identification badge, this displaying his name and name of his club.

Introductions were arranged by Social Officers Miss E. Banner and Miss M. Redman, while Outings Officer Ted Atkinson, assisted by Vice-Presidents H. Grenenger and E. Hart, saw to the quartering and comfort of the many guests. Host club members helped the social atmosphere by breaking their own groups and taking different seatings in the dining room for each meal.

Chores—an accepted routine at any camp—where noticeable almost by their absence. In double-quick time each table did its own washing-up after meals, and peeled some potatoes if that nutritious tuber happened to be on the menu for the next meal. The three-course meals, provided by Mrs. Bell and her assistant, Marie, were of hotel standard.

In lieu of the traditional outdoor Sunday Morning Service, the "Y" representative, Mr. B. Ottman, conducted a short after-tea YM Service, the idea of this change being to conserve as much sunshine as possible for the "shutter snappers."

The YMCA Camera Circle has promised us another Camerally for Coronation Week-end in June, 1953. If you have not had the thrill of such association with the club-folk of Cameradon, then you'd better decide now that you'll be along. We would especially like to see some interstate friends—they would be doubly welcome. The occasion is not likely to be lacking in support from those club members who attended on this occasion.



SUNSHINE AND ITS SEEKERS

G. E. Eves

ILLUSTRATING "YARRAMUNDI CAMERALLY"

# Review of January Portfolios

To my mind, the majority of the contributions to the album "Self Portraits" are mainly a matter of friendly interest rather than of pictorial appeal. However, on this occasion, several of them definitely possess some thought towards the original and unusual, and I will restrict my comments to those.

Commencing with D.M.'s picture, I would say that it was very well arranged, illuminated and technically handled; on the other hand, the feeling tends to be somewhat lifeless. By way of variation, the same subject might have been photographed from behind the left shoulder with the camera directed towards the easel and with the painter taking a backward glance, as it were, at the sitter. As a matter of minor interest, the artist appears to be mixing colours on his palette rather than actually painting.

N.O.'s portrait is very attractive as a straightout rendition. Here, the costuming plays its part, and so does the lighting—catching, as it does, just the two points on the face where it is most needed. The lighting in turn creates shadows in just the right places to assist in the delineation of character; at the same time, a slight glint on the hat in the top-left corner is most useful in relieving the otherwise unrelieved tone in that area.

The next photograph, M.F.'s portrait, is a composite, and an unusually fine one at that; trimmed closer at the left (with a view to improving the balance) it would be worthy of inclusion in any exhibition. When M.F. took these two photographs he undoubtedly knew the exact result he was after—and he did not fail to secure it. The only weakness is that over-prominent left hand.

A.C.R.'s humorous (or is it?) suggestion of a photographer's nightmare is a refreshing presentation, especially that expression of some kind of mingled surprise and alarm. If the length of film was actually tossed in the air and captured in flight, it was something of a triumph; alternatively if a montage, it is no less effective. The lighting is unusual, with its overall softness carrying us away from the hard-and-fast realism of our wakeful hours.

Moving on to A.J.A.'s effort, I hope he will not take offence at the editorial trimming. It was felt that there was too much empty space around the principal subject matter and that one print took the eye far too much, carrying the mind away from the principal subject matter which is the man and a cross-section of his work.

I have a pretty good feeling that the lens-reflected portrait of G.H.M. was 'dubbed in'; in any case, a smaller print by way of reflection in the viewfinder would not have gone amiss. At the end of the next row, I like N.Y.'s portrait for its pose of waiting expectancy; I also like the play of light, centred as it is, on the hands and face and allowing the hair to blend into the low-toned background.

Finally, in the last row, G.S. has made a good job of his combination print. Both of the elements are exactly in harmony. The super-natural, as it were, chemistry equipment and the ruffled bewilderment of the scientist combine together to provide us with a pictorial impression of the worries that are created by deep scientific study.

The Architectural and Structural Album is introduced by M.F.'s "Past and Present," and at once I felt the impulse to turn back to his self-portrait so that I

By KARRADJI

could meet again the photographer who saw anything of value in this little corner of a tumbling-down home. The weakness here is one of over-much perspective lines, due to tilting the camera at close quarters. Apart from that I like the general feeling of mass—the confused old timbers and the steady over-running of busy plant life.

A.K.D.'s "Fuller's Bridge" conduces to a feeling of quiet content—certainly something very far removed from the noisy picnic group activities that are the regular concomitant of this spot. The stillness of the river and the absence of any transport by land or water contribute largely towards this happy result; so does the lighting at the time of exposure—a moment when the shadows throw the highlights into just and proper relief.

E.F.S.'s "The Modern Trend" is an excellent result for a picture of this type of building. In most cases, these stark structures are presented to us as just another of their kind; but here the situation is saved by the fortunate inclusion of that tree leafage, with its well-modulated tonal range rather than just the silhouette. Another bright thought was the slight intrusion of the small strip of windows down the right margin; this element provides a definite vertical element which acts as a counterfoil to the boughs on the opposite side.

The saving grace of I.H.C.'s "Skyline" is its straightforward simplicity; considered as a composition, the sharpness of the spire is well offset by the two jutting gables below. Beyond that the whole thing has something of the look of an oriental temple portrayed in a colour print. However, whether the subject comes from the mysterious Orient or just from someone's backyard in Hamilton, it provides further proof that it is not always a matter of detail delineation that makes for success in photography.

Moving on now to H.L.H.'s "The Archway," it is a moot point whether the chance of a successful photograph through the pillars of a bridge or aqueduct is likely to repay in hazards of a climbdown from the roadway. Here is an instance where the effort was well repaid, the author having handled his material excellently; above all, he was fortunate in the formation of the shadowed interior.

M.J.W.'s "Sunlit Seclusion" would still have been a good picture without the figure; with its inclusion it is greatly improved—and the more so if, as in the present instance, it is the right type of human element placed at the best spot and in the correct pose. Note those low-toned uprights to either side, and how they help to emphasise the various highlights and increase the excellent three-dimensional feeling—a feeling that is emphasised by the lighting and the way the marble balustrade leads across and upwards. M.J.W.'s other picture, "Inside St. Andrew's Cathedral," attracts by its novelty and tonal gradation. Although many cathedral pictures are made overseas, we do not see many local efforts, and this interpretation stands out by virtue of its excellent technique.

M.P.'s "Venerable Stones" once again illustrates the value of including some leafy material by way of a foil to the solidity of masonry. That feeling of stability represents the real message, of course—something to

R. F. CORBETT  
DEFYING THE ELEMENTS



impress even the most pagan. Somewhat similar remarks apply to D.M.S.'s print, "Lighten Our Darkness," on the opposite page. The photographer has made no mistake here as to the inclusion of greenery—it practically frames the building. Another interesting point is the inclusion of the whole of the spire. You will recall that I have often spoken of the needless attempt to include the topmost portion of a spire, but this is one print where the total inclusion was not only permissible but essential. Those clouds were very obliging and nicely suited the occasion—they were just the right type and in the right place; see how the formation commences from the roof-line and moves off so as to encircle and emphasise the spire. But—it is only too often a "but" in picture making—would it not have been nice to see a few childish figures playing on that sunlit patch of grass?

A tiny element of lighting plays an important part in G.L.S.'s "Sanctuary." The ray of light coming from we know not where successively emphasises the flight step by step; it was most essential, for the strong flood of reflected light coming from directly behind the camera otherwise tends to destroy the general feeling of the flight of steps. I like the inclusion of the two sections of wall to left and right; they tend to form a good balancing element for the strong repetition of window and arch.

After carefully studying R.J.'s "Doorway," I am inclined to the belief that this is one of the best doorway pictures I have ever seen. The section of pillar at the right plays an important part here and definitely gives emphasis to the doorway (and the sunlit strip of wall behind) rather than attracting attention to itself. A fortunate point here is the deep shadow of the actual doorway, the darkness suggesting the mysterious wealth of knowledge hidden within.

G.S.C.'s "Dusk Over Adelaide" seems a rather unusual presentation for this well-known worker, but it is none the less likable. The buildings in the foreground are well placed and the fading light of day is cleverly preserved; it was fortunate that the former were uniformly light in tone. I would make only one suggestion—that is, a slight darkening of the buildings in the distance.

J.R.'s "Sun in a Schoolroom" is yet another demonstration by that young man showing his skill with a box camera. He has also demonstrated most undeniably that a successful picture can be gained from the most commonplace, unnoticed material. The placing of the bars of sunlight is excellent, and so is the obviously genuine chalking on the blackboard. I can find fault with one point only—that is, the rather eye-catching waste-paper basket. Still, youthful enthusiasm cannot be expected to think of everything!

# Review of Contest Entries

*NOTE: The attention of competitors is drawn to the necessity of always forwarding adequate return postage in respect of each group of entries.*

NUMBER OF ENTRIES .. ..	138
(A/S 24, B/S 37, A/O 40, B/O 37)	
NUMBER OF COMPETITORS .. ..	59
NUMBER OF NEW COMPETITORS .. ..	6
NUMBER OF PRIZE AWARDS .. ..	23

**J.F.A., South Camberwell.**—The HC print is novel in its handling but the black framing, we feel, tends to be overpowering—its area could be usefully reduced. "Saturday Afternoon" shows very attractive quality with a good impression of sunlight. Considered as a composition we feel that it tends to fall into two distinct halves, and we suggest that two versions be included in your album.

**A.F.A., Randwick.**—HC for "Pre-historic" which had possibilities which were lost by camera or enlarger shake, gross under-exposure (why the yellow filter?) and apparently some tilting of the camera.

**A.J.A., Port Kembla.**—Full marks for this month's excellent showing, the set subject award winner being almost incredibly perfect and fine evidence of your skilful handling of the new Retina. We also liked "Magic Morning" both for its atmosphere and decorative feeling, though that saw-tooth shadow on the left is something of an eye-catcher.

**R.B., Mittagong.**—We like "The Crossing" which possesses a nice feeling of life and movement—would probably make an attractive enlargement. Next we would place "Early Spring"—it again would look well in larger proportions and somewhat softer treatment. The left-hand portion of "Pool at Evening" is the best but various trimmings could be tried. The other two did not offer a great deal.

**W.C.B., Gladstone.**—Glad to hear from you again. "Summer Shades" had possibilities but when working so directly against the sun the green filter did not provide a sufficient element of contrast. For your album make a darker print and take  $\frac{1}{4}$ " trims from either side.

**W.A.B., Kensington Gardens.**—Of your two we prefer the landscape which reached the award class by the good decorative feeling in the pine tree and the pleasant cloud formation. The presence of the tree on the right was very fortunate in preventing the interest from running out at that side. The other entry, while nicely presented, hardly holds together as a composition with so much scattering of the lights and darks. For your album we would suggest eliminating the sharply detailed shrub on the right.

**C.R.B., Beecroft.**—Welcome to the contest. Work nicely presented and of very fair technique but not very strong in appeal as regards subject matter. The beach scene is the better but the figures hardly seem to be necessary and might well be trimmed away. Other entry is satisfactory under the circumstances.

**D.L.B., Campsie.**—Of your three we prefer "The Stars at Night"; though not an original idea, your version is effectively handled, subject to slight trims from left and foot. "Let There be Light" is on the hard side and not very strong in general interest of subject matter; in pictures of this type it is usually the shadow interest that has to carry the main story. "Sunset" possesses pleasing atmosphere along formal lines, but we feel that the silhouetted eucalypts tend to be overpowering—a trim nearer to the vertical would be an improvement.

**J.E.B., Buranda.**—The duckling subject is the better of yours mainly on technical grounds and general interest; actually, there are too many birds to make into any sort of a pleasing compositional arrangement. Lighting conditions were rather severe for the texture subject; this is the type of work in which we cannot afford the luxury of dark shadows. It is also desirable to concentrate on one small section of the subject with a view to developing some form of composition.

**R.C.B., Keepit Dam.**—Happy to have had the opportunity of meeting you personally. As to your current entries, your technique is definitely improving. The better of the two is the picture of the youngster and the dog, thanks to the black tone of the latter. The river scene is nicely recorded but mainly in colour vein.

**E.C.B., Haberfield.**—"Sunny Corner" is the better of your two thanks to its interesting shadow effects and convincing feeling of sunshine. The weakness is the rather scattered indefinite nature of the sprays selected. The other subject is novel and well-handled technically.

**N.B., Goulburn.**—Harbour Bridge subject mainly of souvenir interest, though the tonal range is appealing. The other entry seems to need a centre of interest for the couple—a striking cloud formation perhaps.

**I.H.C., Hamilton.**—Of your series we prefer "Flood Level"; a little more exposure would have done no harm, though this was perhaps difficult under the circumstances. Next we would place "Poppy Show"—a novel print but one that appears to suffer from over-much of a good thing. A slight trim from either side is recommended. "Low Tide" is a good result from slight subject matter; you might try the idea of trims of  $2\frac{1}{4}$ " from the right and a little from the left with a view to bringing the leading line to the bottom-right corner. Neither of the other two appears to have offered you very much.

**R.G.C., Punchbowl.**—Pleasant change from the usual beach portrait—has some element of novelty and glamour.

**L.G.C., Red Cliffs.**—Your subjects seem to be more in colour vein than black-and-white and the prints, as submitted, are rather on the grey side; you should try for somewhat stronger contrast. Considered as compositions both flowering trees and swamps are rather general and represent material in which it is better to work at close quarters, "the part being greater than the whole."

**F.T.C., Naremburn.**—"Sewing Basket" nicely recorded in its textures but the items are rather formally arranged; this element could be substantially reduced by trims of say  $2\frac{1}{2}$ " from the right and  $\frac{1}{4}$ " from the left. The other entry is all right as far as it goes, but seems to require some figure interest.

**J.C., Goulburn.**—Welcome to the contest. Sunset subject rather general; actually the most appealing area is the reflection in the pool and this could better have been made the principal motive. Meanwhile, for your album take trims as follows: an inch from the left and  $1\frac{1}{2}$ " from the top.



*R.F.C., South Hurstville.*—Of your three we prefer the yachting subject, which possesses a convincing impression of light and movement; a slight trim from top would assist in concentrating interest. "Storm Clouds" had possibilities but here technique does not appear to have been up to the mark—far better to have let the building go to a semi-silhouette. "Swirling Waters" is too distant to hold our attention.

*E.R.C., East Kew.*—Happy to observe another "First" with a very fine study of mechanical movement and one which will be reproduced in due course. "Morning on the River" possesses pleasant atmosphere but the principal subject matter seems to be rather distant.

*E.G.C., North Brighton.*—Congratulations on a very fair showing this month. The award print is the best, the very superior technique making up for the absence of much in the way of composition. A trim of 1" from top would improve by keeping the interest down in the foreground where it belongs. "Ever Skywards" needed a dramatic cloud formation rather than the present softly romantic one. The leaning-tree subject is atmospherically appealing but it remains a problem how to establish any satisfactory composition with trees leaning as much as this does. "Wild Briar Rose" hardly possesses appeal of its predecessor.

*A.K.D., Lindfield.*—Award for sunrise subject "4.30 a.m." mainly on the grounds of appreciation of self-denial! Considered as a composition far too many parallel elements are embodied. "Sun Jewel" is clever but the principal motive tends to be swamped by too much surrounding matter; for this, drastic trimming would be the only solution.

*A.D., Bendigo.*—"Double Lily" is striking photographically as well as botanically, but we have a problem in that the lily only occupies a comparatively small portion of the frame—for exhibition purposes you might experiment with a twisted presentation together with fairly drastic trimming. Of the two landscapes, "Threatening Skies" is the better, thanks to its appealing atmosphere—a change of viewpoint might have helped here in view of the one-sided nature of the cloud formation. "Spring Sunshine" possesses little or no atmosphere owing to the crisp nature of midday sunlight. For your album trim 2" from left and 2½" from top.

*L.J.D., Plympton.*—Prize award for texture in rope print, mainly on technical grounds and general arrangement; as a subject, unfortunately, one of the over-familiar ones.

*F.J.P.E., Richmond.*—"Early City Workers" represents difficult material well handled. As presented the interests are rather scattered—a solution might be a 2½" trim from the top.

*F.L.E., Narromine.*—Prize award in recognition of the very superior technical result and a fine impression of sunlight; as a composition we should have liked to see a figure included by way of accent. The other entry is interesting as a textural impression—hardly holds together as a composition.

*D.H.F., Kingston.*—HC for "Winter Woodland"—a very pleasing atmospheric landscape with good tonal rendering throughout.

*M.F., Taylor's Arm.*—The weird silhouette picture "Phantom Tree" is the best of yours, but we are not so happy about the strong degree of contrast. You might like to experiment with a background of varying tones of grey, or, alternatively, a variety of cloud negatives. The Ulladulla subject is nicely handled along conventional lines but, under the circumstances, a satisfactory composition was next to impossible.

*A.L.G., Geelong.*—The "Old Court House Steps" appeals the most strongly of your trio but we should have liked to see a little figure interest—for instance, a toddler peeping around the trunk of the tree. We cannot quite make up our minds about "Approaching Fury"—it is a subject of which we have seen many versions but we are still doubtful as to just what can be done with such a modernistic structure in an atmospheric setting. "Old Tom" had possibilities but we are not very happy about the evenly balanced light from either side; apart from that we like to see these old-timers included with some accessories that will give us a key to their lifetime's background.

*R.C.H., Goulburn.*—Congratulations on your four listings. The best is "The World Unfolds," but this appears to possess quite enough foreground interest without the over-printed dark sky. Of the two horse pictures, "Shoo Fly!" is the better, but in this case the whole of the sky would have been better uniformly dark rather than with that bright patch over the horse's head; the other version is very scattered. "Stark and Still" is very striking, perhaps a little too striking, as one starts to wonder just what is happening. Finally, we like the sunset entry, subject to trims from either side; on the right, to eliminate the eye-catching palm tree; and on the left to reduce the amount of branch and to bring the cart track to the bottom-left corner.

*W.A.J., Canberra.*—HC for "Aloes" but in this case we would suggest that a much darker print be made with a view to dramatising the presentation.

*R.M.J., Lindfield.*—Neither subject appears to have offered you a great deal. "Lunch-time Interlude" is the better but this is in the nature of a two-picture arrangement. You might like to include varying trims in your album. The reflected sunlight was over-brilliant in "Lane Cove River" which you might try in a much darker print, toned blue.

*R.M.K., Punchbowl.*—Flower study on the formal side and somewhat heavy in treatment.

*K.C.K., Sandy Bay.*—The smoke stack subject is easily the better but the print is marred by numerous surface defects. As regards the other print, most of the interest lies in the background; against-the-light working is hardly to be recommended for a complex story-telling motive.

*J.N.L., Regent.*—Award for table-top mainly on grounds of very superior technical quality. Considered as a composition the approach is rather formal and the sharpness of the sheet music tends to dominate the principal motive.

*D.G.L., Roseville.*—Welcome to the contest and congratulations on the two listings. "Forest Bulwarks" possesses an appealing romantic feeling but, suffers from over-much light area particularly in the bottom-left corner. A darker print might improve. "Concentration" is interesting by virtue of its realism. However, the candle is clearly not the source of light; at any rate, not in its present position. "The Water Hole" is very general—would have been better to concentrate on some small area with decorative possibilities. Tree study appears to be somewhat harshly treated—might be worth trying again under more suitable lighting conditions.

*F.L., Tourak.*—Of your trio the forest scene makes the strongest appeal but the motive is weakened by the over-sharp rendering of the foreground material—you might like to try a darker print. "Snow Tracks" is a good technical result from slight material. "Settlement," we feel, had possibilities, but the approach here is rather general and the large cumulus cloud hardly in keeping. For your album take trims from either side.

*S.H.L., Harris Park.*—"Symmetry in Stone" shows a very superior print quality; considered as a composition we find it hard to concentrate our interest in the stone work in view of the sharpness of the trees, automobiles, etc., in the middle distance. "Place in the Sun" would have been better with the lass and her dog posed in an attractive grouping.

*A.M.M., Goulburn.*—Welcome to the contest and congratulations on a promising outlook. In "Silver Light" it would have been better to wait until the riders had advanced further into the water so that they could form a more definite motive—at present they are rather inconspicuous.

*R.L.M., Goulburn.*—Welcome to the contest and congratulations on an ingenious montage, but under the circumstances the inclusion of the figure was hardly necessary.

*A.M., Bega.*—Welcome to the contest—and remember to extend a hand of welcome to Cyril Jackson. Your initial entry hardly conveys what we have in mind, namely: the brilliance that we see when we look directly towards a bright source of light. Considered as a sunset the material available did not offer you a great deal either as regards foreground interest or the appeal of the sunset itself which is not particularly striking. However, your outlook and technique are very fair and it is now mainly a matter of work and study.

*K.M., Launceston.*—HC for "Tall Trees" mainly for novelty and good print quality; considered as a subject it is difficult to arrange as a composition but might well be kept in mind for consideration under varying lighting and atmospheric conditions.

*G.H.M., Mildura.*—HC for "Quiet Moorings" mainly on the grounds of very attractive print quality. The problem is to arrive at any sort of compositional arrangement with repetitive material of this type; a suitable figure would have assisted by providing an accent.

*T.M., Edmonton.*—Pleasant to hear from you again and congratulations on very attractive print quality. "High Water" is the most promising but the elements included are much too scattered and varying. The bottom-right quarter is the most important area. The tree study is a pleasing atmospheric impression; unfortunate that the trees to the right were so tall.

*N.O., Cardiff.*—Congratulations on the three listings; also on the fine technical and pictorial development in little over a year. We could not overlook the award print by virtue of its very superior print quality, but considered as a composition some additional element such as a vase was needed at the bottom-left intersection of thirds by way of a foil to the very strong pull in the top-right corner. Interest in "Melancholy" is somewhat scattered and the vertical stump tends to dominate all else. We recommend a further visit to the area. "Friendly Walk" features attractive print quality but formal handling; we suggest that this one also be tried again with the youngsters coming towards the camera and with the latter on ground level so as to get the figures more definitely up against the sky.

*A.P.P., Epping.*—Congratulations on the three listings—we like your technique and outlook generally. "Convolutus" is perhaps the best through its textural interest—this would stand a slightly darker print with a  $\frac{1}{4}$ " trim from the top. "Sun-Kissed" was well seen but the background is rather closely toned to the foreground—this is an instance where a little smoke blown across the foreground would have been a useful resort. The child study is pleasingly unconventional but the youngster might usefully have been facing more towards the camera.

*H.W.P., Inglewood.*—HC for set subject entry mainly on technical grounds for a first-rate result from 24 by 36mm.; as a motive, nicely handled, but not of very strong general appeal.

*S.C.P., Abbotsford.*—HC for the picture of youngster with hose; the latter is perfectly recorded but as regards the former we remain of the opinion that back views are not very exciting.

*M.R.P., Maylands.*—Award for "Elm Gate" with its pleasant atmosphere. The other print is more in record vein—it was difficult to establish a composition with such a huge tree centrally placed. The table-top had possibilities and might be worth trying again; as it is, the background is much too close to the camera and too brightly illuminated in the wrong area, no accent being required at the latter.

*D.A.R., Guynneville.*—HC for "City Park"; the material is somewhat slight and a substantial degree of under-exposure has not helped things. Considered as a composition there seems to be quite enough foreground interest without the man in his present position; on the other hand, some children playing on the steps would have been helpful.

*R.R., Moonsee Ponds.*—We could not overlook the beautiful print quality in your still life. "Apples on a Plate" is perhaps the better, possessing as it does, some decorative value; the other version is rather repetitive and fails to hold our interest.

*J.R., Hazelwood Park.*—HC for "Sun on a Tank" but this seems to need some relief in the way of spray of greenery. We also liked "Pine Needles" but we would have preferred to see some sky tone. The other two did not offer you a great deal.

*A.H.R., Bondi.*—HC for "The Glen," though we cannot help feeling that you would have achieved more by concentrating on a section of your subject matter rather than to have included so much that is just repetitive. "On the Beach" hardly seems worthy of the large print—very empty and the children are too distant to be of much value as an accent.

*M.S., Gardenale.*—Award for "The Bent Tree" for superior technique and pleasing arrangement. The other entry is mainly of family interest—might have been a better proposition to show the youngster taking a shower under the nearer overflow.

*M.A.S., Toorak.*—Of your open entries we prefer "Country Letter Box"—a novel subject and a really beautiful print, but the cloud formation was far from helpful in the way of assisting the composition. We also like "Receding Storm" but feel that the top half of the print might well be dispensed with. "Evening Relaxation" is rather lacking in novelty. Of the set subject entries "Synchronisation" is perhaps the best, subject to a darker print. "Homeward Bound" is a pleasant little scene along conventional lines; that vertical tree (and its shadow) makes a very definite hard line and we are wondering whether its inclusion was necessary or, at any rate, the whole of it. The yachting subject is attractively recorded; and so is "Peaceful Countryside" but, in the latter instance, there is so much of interest in the middle distance that the eye finds difficulty in staying in the foreground.

*E.F.S., Hampton.*—Congratulations on "Steps of Light"—simple material nicely handled, though we should have liked to see some definite accent to hold our attention. The other print gained HC on general grounds but we feel that this is a type of interpretation in which the interest is neither definitely in the foreground nor definitely in the background. You also did well with a First for "Landing Stage"; this again won through by its print quality and definiteness of approach rather than in any particular subject interest.

*Continued on page 120*

# Editorial Notes

## PRIZE LIST

### CLASS A—SET SUBJECT

- First "Flight," A. J. Anderson.  
 Second "Steps of Light," E. F. Stringer.  
 Third "Silver Ripples," E. G. Cubbins.  
 (Equal) "Disused Corridor," F. L. Eltrington.  
 "Pavement Poem," F. P. Hion.  
 Highly Commended: Enid Bird, I. H. Caldwell, M. Farrawell, S. C. Piper, M. A. Stratton, E. F. Stringer.

### CLASS B—SET SUBJECT

- First "Steam Traction," E. R. Cornish.  
 Second "The First Dip," N. Youngman.  
 (Equal) "4.30 A.M.," A. K. Dietrich.  
 Third "Monday," D. M. Saunders.  
 (Equal) "Running a Banker," G. Windle.  
 "The World Unfolds," R. Huggett.  
 Highly Commended: A. F. Alle, Rosalind Badgery, D. L. Beet, R. F. Corbett, R. C. Huggett (3), R. L. McInnes,\* N. Ozolins, H. W. Parker, D. M. Saunders, D. A. Read, N. Youngman.

### CLASS A—OPEN

- First "Landing Stage," E. F. Stringer.  
 Second "Texture in Rope," L. J. Dundon.  
 (Equal) "Magic Morning," A. J. Anderson.  
 Third "Country Letter-box," M. A. Stratton.  
 (Equal) "The Bent Tree," M. Sheppard.  
 "Apples on a Plate," R. Ritter.  
 Highly Commended: J. F. Abson, Enid Bird, E. G. Cubbins (2), M. Farrawell, D. H. Featherston, F. P. Hion, S. H. Lofts, K. Malcolm, G. H. Mansell, W. A. Jessop, R. Ritter, A. H. Russell, M. A. Stratton.

### CLASS B—OPEN

- Second "Nocturnal Design," N. Ozolins.  
 (Equal) "Forest Bulwarks," D. G. Lemon\*.  
 Third "Begone Dull Care," W. A. Bayly.  
 (Equal) "A Spring Song," J. N. Lee.  
 "Convolutus," A. Pinn.  
 "The Elm Gate," M. R. Pocock.  
 Highly Commended: Jess Bennett, D. G. Lemon,\* M. R. Pocock, A. Pinn, N. Ozolins, J. Rogers, V. Turner.

\*Indicates new competitor.

Contest Rules were last published in October, page 635.

## WELCOME TO NEW COMPETITORS

Once again we extend the warm hand of welcome to this month's six new competitors. Their initials are as follows: C.R.B. (Bee-croft), J. C. (Goulburn), D.G.L. (Roseville), A.M. (Bega), A.M.M. (Goulburn), and R.L.M. (Goulburn). This group made a very fair initial showing by scoring one Second (Equal) and two B.C.'s.

## CAPTIONS AND TECHNICAL DATA

Cover Illustration:

**Back of the Crowd**, H. Cleveland.—First (Equal), Class A, Open for September. Exp. 1/25, f/3.5, Super-XX, Reflex.

*Tree Studies*—Pages 85-98:

**Three-in-One**, M. Farrawell.—Second (Equal), Class A, Set Subject for January. Exp. 2½ sec., f/16, Super-XX, Reflex, K2 filter.

**Twins**, E. F. Stringer.—Second (Equal), Class A, Set Subject for January. Exp. 1/100 sec., f/11, Super-XX, reflex, yellow filter.

**Strength**, D. H. Featherston.—Third (Equal), Class A, Set Subject for October. Exp. 1/50 sec., f/5.6, Pan-X, miniature, yellow filter.

**In Morning Sun**, N. Ozolins.—First (Equal), Class B, Set Subject for January. Exp. 1/250 sec., f/11, Super-XX, reflex.

**Trio**, E. H. Baxter.—First (Equal), Class B, Open Subject for September. Exp. 1/200 sec., f/5.6, Super-XX, reflex, yellow filter.

**Bare Orchard**, H. Cleveland.—Second (Equal), Class A, Open Subject for May. Exp. 1/25 sec., f/11, Super-XX, reflex, yellow filter.

**Almond Blossom**, R. H. Burge.—Third (Equal), Class A, Open Subject for December. Exp. 1/50 sec., f/16, 1A Kodak folding camera, sky filter.

**Evening Light**, L. G. Chandler.—Second (Equal), Class A, Open Subject for July. Exp. 1/10 sec., f/11, Super-XX, folding camera, G filter.

**Dance of the Trees**, K. Briggs.—Second (Equal), Class A, Open Subject for August. Exp. 1/100 sec., Super-XX, folding camera, yellow filter.

**Twin Trunks**, G. F. Hulm.—Second (Equal), Class B, Set Subject for January. Exp. 1/50 sec., f/11, Flexaret, Super-XX, yellow filter.

**Silent Gums**, J. M. Tippet.—First (Equal), Class B, Set Subject for April. Exp. 1/25 sec., f/11, Super-XX, reflex, red filter.

**Hilltop Veteran**, B. F. Davis.—First (Equal), Class A, Open Subject for July. Exp. 1/75, f/12.5, Super-XX, reflex.

**Along the River Bank**, A. K. Dietrich.—First (Equal), Class B, Set Subject for January. Exp. 1/50 sec., f/11, Super-XX, reflex, yellow filter.

**Born in Poverty**, A. L. Gooch.—Second (Equal), Class A, Open Subject for June. Exp. 1/10 sec., f/22, Super-XX, reflex, K2 filter.

Page 113:

**Defying the Elements**, R. F. Corbett.—Second, Class B, Set Subject for January. Exp. 1/50 sec., f/8, Super-XX, reflex, yellow filter.

## Native Plants Preservation Society of Victoria

### VICTORIAN FLOWERS IN COLOUR

Dr. Melville, of the Royal Botanic Gardens (Kew, England) will show Kodachrome transparencies recording his field investigation of our surviving flora.

TUESDAY, MARCH 2, 1953  
 at 8 p.m.

SCHOOL HALL, M.C.E.G.G.S.,  
 Anderson Street, South Yarra

Tickets, 2 -

Hon. Secretary: Miss Waddell,

3 Denham Place, Toorak

Telephone: BY1676

# The Photographic Societies



The A.C.C.'s Christmas cake is cut by Club hostess, Mrs. Vera Cook, on the occasion of the 1952 Christmas Party.

(D. G. Dansie photograph)

## ADELAIDE CAMERA CLUB

The club outing to Second Valley on Nov. 9 was postponed, and finally abandoned, owing to the rain. Colour Night on Nov. 17 attracted a record attendance of over 100 members and friends. There is no doubt that colour has gripped enthusiasts and onlookers alike. One hundred and twenty slides were screened, and the judges, Messrs. T. Watson, R. Swan, and J. L. Austin, were kept on their toes to select the winners. Outright winner was J. Windle, and six other competitors were awarded Merit Certificates.

The year of 1952 drew to a close, at least for the outgoing committee, on Dec. 1. Elections for officers and the final monthly print competition for the year were conducted on this busy evening, which was attended by more than sixty members.

Officers and committee for 1953 were elected as follows: *President*, Mr. D. Dansie; *Vice-President*, Mr. G. Zeising; *Secretary*, Mr. M. A. Gibson; *Treasurer*, Mr. J. Windle; *Committee*, Mrs. V. Cook, Miss R. Buckley, Messrs. J. Bennett, I. Monfries, and E. Spargo. At the close of the elections a vote of thanks was passed to retiring President, J. Tomlinson, who has held the office for two years. Jack has done a splendid job for the Adelaide Camera Club—his cheery good nature and untiring efforts are reflected in the fact that our club has never been stronger, both socially and in membership, than at the present.

The December print competition resulted in awards being made to: A Grade: G. Zeising, *Mooring Lines* and *The Butt*; J. Bennett, *Nude*. In B Grade the following members gained certificates: E. Spargo, *Home Study* and *St. Peter's by Floodlight*; G. Windle, *Night is Drawing Nigh*. The year's aggregates went to G. Zeising in A Grade, with 8, and to D. Dansie in B Grade with 11. Promotions to A Grade were made to D. Dansie and E. Spargo.

The meeting of Dec. 15 was devoted to a Christmas party and, as is usual for such functions, a capacity house was present. Over one hundred members and friends saw the major awards for the year presented. Our new president, D. Dansie, then declared the party "on," and the assembly was entertained by movie films, competitions, and a very tasty supper prepared by the ladies. Of course, a grand time was had by all!

During December we believe an innovation was made in Australian photographic circles by members of our club in conjunction with the newly-formed Naracoorte Camera Club. A collection of prints was forwarded to Adelaide by the latter, and these were analysed and the opinions recorded on to a tape recorder. Both the prints and the tape were returned to Naracoorte. We believe this idea could have many benefits to Australian photographic societies.

May we of the Adelaide Camera Club take this opportunity to wish readers of the *A.P.-R.* and all photographers in general a happy and photographic New Year, and extend to you the invitation to visit us when in South Australia!

E.W.S.

\* \* \*



PHOTOGRAPHIC SOCIETY OF PAPUA  
Scenes at a recent portraiture demonstration.

## BRISBANE CAMERA GROUP

At the special Breaking-up Evening, held in the new club rooms in Albert Street, Brisbane, Mr. R. Gregory, A.R.P.S., one of our judges, acted as M.C. and Professor J. V. Duhig, one of Queensland's leading patrons of art, presented the trophies to the winners of the annual competitions. The outstanding print was a study of hands by T. A. Scruse, which won the Trophy Award for the Print of the Year.

After the presentation of trophies, Mr. Eutrope, of Kodak Ltd., Brisbane, presented *The A.P.-R. Recognition Medal Award* to Mr. Garth Grant-Thomson, A.R.P.S. In thanking Mr. Eutrope for the presentation, Mr. Grant-Thomson said that he was very proud to have been awarded the medal and that he must also thank Mr. Keast Burke, Editor of *The A.P.-R.*, for his continued encouragement and constructive criticisms, which he felt had contributed a great deal to his progress. This presentation was the highlight of the evening, as far as the members were concerned, everyone sharing in a small way the glory won by one of our fellow members.

Mr. R. Gregory next projected the trophy-winning colour transparencies, after which everyone adjourned to the delightful supper prepared by our two lady members.

### Winners of Club Trophies, 1952

**A Grade—Open:** Tro. and Cert., D. McDermant; Cert., T. Scruse, G. Searle.

**Set Subject:** Tro. and Cert., T. Scruse; Cert., H. Clements, A. J. Buchanan.

**B Grade—Open:** Tro. and Cert., W. Prior, W. Hughes; Cert., A. Fraser.

**Set Subject:** Tro. and Cert., W. Hughes, W. Prior; Cert., A. Fraser.

**Set of Contact Prints:** Tro. and Cert., W. Prior.

**Most Improved Photographer:** President's Trophy, I. Barnbaum.

**Most Consistent Exhibitor:** I. Barnbaum Trophy, T. Scruse.

**Print of the Year:** Tro. and Cert., T. Scruse; Cert., D. McDermant, H. Clements.

**Australian Landscape:** Tro. and Cert., J. Schrauwen; Cert., J. Swengley.

**Portrait:** Tro. and Cert., W. Prior.

**Character Study:** Tro. and Cert., D. McDermant; Cert., D. McDermant.

**Sunrise or Sunset:** Tro. and Cert., D. McDermant.

**Action:** Cert., W. Hughes.

### Colour Transparencies

**Landscape** (donated by Dr. A. J. Buchanan): Tro. and Cert., J. Amos; Cert., G. Jurott.

**Flowers** (donated by R. Barber): Tro. and Cert., G. Jurott; Cert., R. M. Cohen.

**Miscellaneous** (donated by R. Close): Tro. and Cert., A. Davenport; Cert., R. M. Cohen.

**Best Slide by "B" Grader** (donated by D. McInnes): Tro. and Cert., W. Hughes.

**Child Study:** Tro. and Cert., D. McDermant (1 and 2); Cert., T. Scruse.

**Trees** (donated by Mrs. R. Murray): Tro. and Cert., H. Clements; Cert., G. Searle.

**Seascape** (donated by Mr. R. Murray): Tro. and Cert., W. Hughes; Cert., J. Swengley, T. Scruse.

**Outdoor Child Study** (donated by Mr. R. Murray): Tro. and Cert., T. Scruse; Cert., W. Prior.

R.M.C.



### BRISBANE CAMERA GROUP

(Above) Mr. T. A. Scruse (left) with his "PRINT OF THE YEAR" and Professor J. V. Duhig (right), who presented the Trophies at the final meeting of the year.

(Below) Mr. S. W. Eutrope, Kodak Ltd., Brisbane (left), presenting *The A.P.-R. Recognition Medal Award* to Mr. Garth Grant-Thomson, A.R.P.S. (right) at the same meeting in 1952. Mr. F. Masters (President) is in the centre.

(Wallace Reid photograph)

## AUSTRALIAN PORTFOLIO PHOTOGRAPHIC SOCIETY

The Australian Portfolio Photographic Society draws attention in *The Lens* to the importance of the prompt despatch of portfolio boxes after they have been viewed by the circles . . . It is the society's aim to circulate a box per month to every circle, and this can only be achieved if members realise how essential it is to keep the boxes moving.

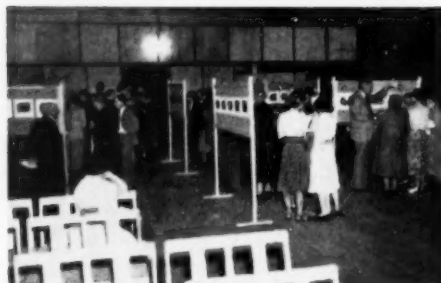
The past year has been a successful one, but the Society aims at a membership of 100 for 1953 and appeals to everyone concerned to help it reach this objective. D.H.F.

### KINGAROOY AND DISTRICT P.C.

At a meeting held in November it was decided to move into our own club rooms for the Annual General Meeting to be held on Dec. 9. After a good deal of work by the members the rooms were made ready and the meeting satisfactorily attended by both old and new members. The following office-bearers were elected: President, H. F. Sama; Secretary, W. A. S. Smith; Treasurer, P. W. Holden.

The results of the yearly competition were: A Grade: 1, P. Holden; 2, F. Sama; 3, A. Atkins. B Grade: 1, A. Ayres; 2, E. Eckart; 3, R. Sollay. W.S.





Photographs taken by B. Milburn with his 100 Joule home-made speedlight on Super-XX roll film, using about  $f/8$  and  $f/4.5$  for short and long shots respectively.

#### STANTHORPE CAMERA CLUB

When the Stanthorpe C.C. was inaugurated just twelve months ago, most of the members were raw beginners. Recently we held our first Annual Exhibition, which was an unqualified success, for it topped the poll for an Adult Education audience in Stanthorpe when 400 people came to see the show—many of them coming along for a second viewing.

A special feature of the exhibition was the screening of 35mm. Kodachrome slides, with an hour of recorded commentary and musical background. This part of the show was particularly well presented on the three nights of the show by R. Mergard and M. Vincent, who, apart from their interest in photography, are "cranks" on sound production and radio.

Other clubs may be interested in the display stands used for this occasion; sturdily built of pine and cane, these stands are fully collapsible into a bundle of centres and a bundle of supports. In the accompanying pictures, the close-up shows Mr. T. Homan, President, talking to Councillor T. A. Rogers, Chairman of the Stanthorpe Shire Council, who opened the show. This picture also shows the detail of one of the stands, where it can be seen that ordinary office staples were pushed into the cane, thereby protecting the prints from holes in the corners.

It may also interest other Queensland country clubs to know that the Stanthorpe Camera Club is constituted in co-operation with the Board of Adult Education, and to learn what advantages can accrue from such an association.

Our members pay no fees; the club is therefore "free to the public." The Board pays practically all our expenses, room rent, rent for the exhibition, handbills, window cards, newspaper advertisements and bore the cost of building the display stands, but the latter become the property of the Board, to be used in other centres if required. The Board also pays the fees of approved lecturers. T.C.

#### THE ROYAL PHOTOGRAPHIC SOCIETY'S CENTENARY

##### International Conference on the Science and Applications of Photography

The Royal Photographic Society of Great Britain celebrates its Centenary in 1953 and will hold an International Conference on the Science and Applications of Photography in London from Saturday, September 19th, 1953, to Friday, September 25th, 1953.

The conference will cover many aspects of the science, technique and applications of photography and will be divided into sections dealing with:

1. Photographic Science (including theory of latent image and development, sensitization, sensitometry, resolving power, granularity, properties of photographic materials).
2. Cinematography and Colour Photography.
3. Technique and Applications of Photography (including industrial radiography, photomicrography, spectroscopy, aerial photography, photogrammetry, high-speed photography, nuclear track recording, and other physical, chemical and biological applications; photocopying; apparatus, processes, manipulations).
4. Photomechanical Processes.
5. History, Literature (including abstracting and documentation), and Training in Photography.

All persons taking an interest in photography or its applications are cordially invited to attend the conference and to submit papers for discussion. Titles and indications of the scope of such papers should be submitted before February 1st, 1953. Further details will be sent on application to the Hon. Secretary, R.P.S. Centenary Conference, 16 Princes Gate, London, S.W.7. (Press Release)

#### Review of Contest Entries—Continued

*D.M.S., Scene.*—Of your two we prefer the wash day subject though this tends to be a little confusing from the compositional angle. Some trimming is recommended. The print quality and feeling of sunshine are excellent. "Brilliant Dawn" is all right as far as it goes but we feel that the two elements do not hang together.

*V.T., Mount Gambier.*—HC for "Log Millers." This material had possibilities but as shown the jinker tends to dominate the situation; under the circumstances, we would suggest dispensing with the left-hand figure and making the vehicle the principal subject matter.

*M.J.W., Elmhurst.*—"Sturdy Trunks" is the more promising of yours but the print submitted is very contrasty; we recommend that you try for a richer version using lustre paper. We cannot quite see the reason for "Over the Fence."

*G.W., Belair.*—Pleased to note improving print quality and outlook generally. Award to "Running a Banker" for its convincing message of light and movement as supported by very fair technique. The open entries do not seem to have offered you a great deal. "Bush Track" is perhaps the best but noonday light is seldom satisfactory for this type of picture. "Off the Beaten Track" similarly is the type of subject that calls for atmospheric rather than record treatment.

*N.Y., Bondi.*—Award for "First Dip" mainly on the grounds of animation and arrangement generally; as an arrangement it seems a trifle lonely and probably would be improved by a closer trim. The lily subject is pleasingly decorative but hardly conveys what we had in mind for this particular motive, namely, the feeling of brilliant against-the-light sunshine.



# The 'Last Page'

## THE NATION'S TRIBUTE TO HAROLD CAZNEAUX

The recorded proceedings have now commenced their tour of the Commonwealth. The initial presentations will be in Melbourne, when there will be two occasions, viz., January 22nd (*Melbourne Camera Club*) and January 27th (*Victorian Association of Photographic Societies*). On each occasion, Mr. W. Broadhead, as president of the societies in question, will take the chair. The next showing will be in Newcastle on February 10th and after this it is anticipated that Wollongong will follow. Would other societies who would like the screening please contact the *Sydney Camera Circle* at the earliest possible moment, giving preferred dates so that a suitable schedule can be arranged. Address: H. N. Jones, Box 4828, G.P.O., Sydney.

It was at first believed that no photographs had been taken on the occasion of the Tribute at the Assembly Hall, but now R. M. Badenoch (*Adelaide Camera Club*) has come forward with the news that he took some candid shots of the proceedings on the platform, using the hall lighting only. Under the circumstances (hand-held exposures of a half to a quarter of a second at *f/2*) the results must be considered very fair indeed. We are all most grateful to R.M.B. and congratulate him on his enterprise.



(Above) Jack Cato speaking on "The Man We Honour."  
(Below) Harold Cazneaux receiving the presentation from Henri Mallard.

## CORRECTION JANUARY ISSUE

In "Last Page" for January it was stated that only one Australian was successful in the recent *Fifth Mysore*, but it now appears that this statement was correct only insofar as the regular Pictorial Section was concerned. We are now informed that at the *First Mysore Nature Salon*, held conjointly with the above, E. Rotherham (Caulfield) was successful in gaining three acceptances, viz.: *Tawny Frogmouth on Nest*, *Huntsman Spider*, and *Green Tree Frog*.

\* \* \*

## PHOTOGRAMS OF THE YEAR 1953

*Photograms of the Year*, which began publication in 1895 as an illustrated review of the year's leading exhibitions of pictorial photography, now presents its 58th consecutive volume. It contains a selection from the more important photographic salons of the year, with a critical commentary by Bertram Sinkinson, F.R.P.S., F.I.B.P., printed in English, French and German.

The pictures chosen have been exhibited in many of the most important photographic exhibitions of the world, and are here reproduced with the greatest care for accuracy in high quality photogravure. The worldwide popularity of photography as a means of artistic expression is shown by the fact that the pictures represent the work of some twenty countries and cover every phase of pictorial art and technique.

The book includes a resume of photographic work during the year, written by the President of the Institute of British Photographers, Frederic Robinson, J.P., F.I.B.P., and incorporating information supplied by prominent photographers throughout the world concerning the progress of photography in their own countries.

(Copies may be ordered through Kodak Branches and Dealers.)

\* \* \*

In mid-December, F. K. Manzie announced the result of *The Argus Spring Photographic Competition* (the entries for which ran into thousands), as judged by well-known photographers Athol Shmith and W. Broadhead, in company with himself.

First Prize, I. Morley (Northcote); Second Prize, E. R. Rotherham (Caulfield); Third Prize, J. W. Palmer (Wivenhoe); Highly Commended, E. R. Rotherham (Caulfield), A. L. Gooch (Geelong), J. P. Gleeson (Sunshine), F. Lewis (Toorak), O. Vaher (Sandringham), Mrs. G. Hull-Brown (Warrnambool), M. Sheppard (Gardenvale), E. J. Bound (Barwon Heads), J. N. Leep (Regent), and D. Monro Robertson (Hampton).

It was pleasant to see so many M.C.C. and A.P.-R. names in the prize list—hearty congratulations to all concerned.

\* \* \*

We notice that *Photography* (The Press Centre, London) now has a new editor in the shape of Norman Hall, and in the December, 1952 issue he has penned his initial editorial, "A Policy and a Pledge." In the same issue the regular feature, "With the Clubs" lists a number of entertaining suggestions that will certainly be of value to club committees in search of "something different" in the way of entertainment for a social rather than an educational evening.

Ederic Slater (Dental Hospital of Sydney and Y.M.C.A. Camera Circle) is receiving congratulations from his many friends on gaining his associateship with the R.P.S.

\* \* \*

The Editor is once again looking forward to meeting members of the Newcastle Photographic Society and their friends. The occasion will be in Winn's Shortland Hall on February 10th, when there will be a short colour programme, followed by a playing and screening of the official recording of *The Nation's Tribute to Harold Cazneaux*.

\* \* \*

That earnest worker who is C. W. Jackson has now transferred his headquarters to Bega (South Coast, N.S.W.), and, in consequence, his presence is being very much missed in a number of camera circles; however, the new area will present a promising field to his always-busy camera.

\* \* \*

The December, 1952 issue of *The Outpost*, the magazine of the Blackfriars Correspondence College (of the N.S.W. Dept. of Education), carries evidence of a very photographically-minded organisation. Not only are there reproductions of almost one hundred photographs taken by the pupils, but there are also some five full pages devoted to the doings of the Camera Club, together with some practical hints contributed by P. Walton, "The Camera Man." Hearty congratulations, Blackfriars—and best wishes to its six thousand students.

\* \* \*

Visitors over the holidays included A. J. Anderson (Port Kembla), R. C. Bennett (Keepit Dam), and W. T. Baker (Elliott Station, via Bundaberg).

\* \* \*

H. Grenenger (Y.M.C.A. Camera Circle) and his wife were welcome visitors at the *Canberra Photographic Society* during December.

\* \* \*

"David Moore, An Australian Photographer," was the subject of a feature article in *Camera* (Lucerne) for August, 1952.

\* \* \*

Harold Cazneaux forwards some interesting news of Australasian acceptances at the 43rd London Salon. He tells us that 432 prints were accepted, the local acceptances being as follows: H. Cazneaux (5 prints); S. W. Eutrope (2); R. E. Glasgow (1); Dr. L. A. Love (1); and from New Zealand, N. M. Beaumont (1). H.C. furthermore tells us that one of his acceptances has been selected for reproduction in *Photograms*. This is his *Australian Bush Fire*, which shows tall gum trees and the shrub is burning around them—the smoke and haze provide the dramatic pictorial centres of the picture.

\* \* \*

E. Robertson, A.R.P.S., tells us his popular character study *Bill Sykes* was successful in gaining the gold plaque award for the "Best Print in the Show" at the IV Ljubljana International, conducted in October last by the Photographic Federation of Slovenia. The notification was made by a personal letter which explained the somewhat complex system of points judging which had been adopted for the occasion, and extended a hearty invitation to other enthusiasts in Australian and the Pacific countries. The closing date for the V Ljubljana is 27th April, 1954 (not being held in 1953). The address is: Foto in Kinoamaterska Zveza Slovenie, Ljubljana, Lepi Pot 6, Yugoslavia.

## ACKNOWLEDGMENT OF THE SEASON'S GREETINGS

The Editor wishes to express his deep appreciation of greeting cards received from the following:

A. Anderson (Port Kembla); Harold and Flora Baxter (Rosanna); B. V. Davis (Hurlstone Park); Jack Carney (Griffith); Harold Cazneaux and family (Roseville); Malcolm Challenger, Constance and Gregory (Turrumurra); R. F. Corbett (South Hurstville); Athel and Esme D'Ombrian and Robin (Maitland); Rev. A. H. M. and Mrs. Ellison and family (Goulburn Island, North Australia); Rev. K. A. and Mrs. Fox, Peter and Graeme (Croydon Park); D. H. Featherston (Kingston, Vic.); Allen Gray (Melbourne); J. Hoey (Sydney); T. S. Hong (Melbourne Studio, Tiong Bahru Road, Singapore, 3, Malaya); Cyril Jackson (Bega); H. Lahm (Hunters Hill); Harold and Mrs. Larsen (Hamilton, N.Z.); The Lyons Family (Port Kembla); The Manly Camera Club (Manly); McClung, Gwenyth and the boys (Newcastle); The Melbourne Camera Club (Victoria); Daisy M. Peach (Beechworth); The Photographic Society of Victoria; Robert Ritter (Moonee Ponds); The Editor, *The Radiographer* (Sydney); Jack Roper (Broken Hill); Fred Roberts (Healesville); Ted Rotherham (Melbourne); Sunraysia Camera Club (Mildura); Jack N. Tomlinson (Adelaide); G. H. Wilson (Oberon); Dr. G. Thomas (Bangalore); Sam Vogan (Toronto); Molly Collier (Perth).

\* \* \*

## THE 1953 N.Z. CONVENTION IS A "MUST" ("Snapshots," November, 1952)

Now is the time to make arrangements for holidays and accommodation. Don't leave it too late to get somewhere to live while you're having the best time of your life. Accommodation bookings must be done early. You'll never regret it if you go—but you will miss the happiest aspect of club photography if you don't.

You know how it is—when you meet someone with similar tastes, you find it easy to get on with that person. Well, in Rotorua we'll all be assured of meeting the very people whose interests are our own. Photography is more than an art—it's a fraternity. Queens-town was a revelation to those who were fortunate enough to attend—come to Rotorua in April and help yourself to a wonderful time, and bring your wives and families—they'll enjoy it, too.

As you see from the draft programme, each day is planned to be a glorious one—field trips, photography, and friendship. The evenings will yield high entertainment value in illustrated lectures by top-ranking photographers of England and America, i.e., the Royal and P.S.A., as well as New Zealand's own greatest.

For colour enthusiasts there will be a colour slide evening, and an excellent lecture on the nature of colour and colour in photography. And colourful subjects abound for your colour-conscious cameras. For pictorialists in black-and-white, good pictures are to be found everywhere, and Rotorua is far from being an exception. Bring your seeing eye and plenty of film.

Waikato P.S. "Snapshots."

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THE SPECIAL  
HAROLD CAZNEUX ISSUE OF THE A.P.-R.  
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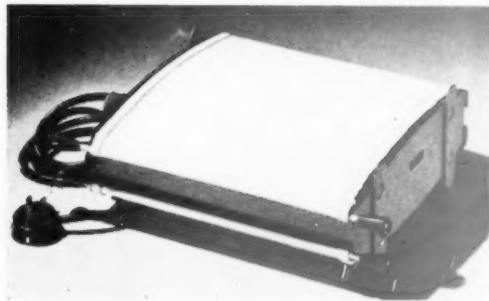
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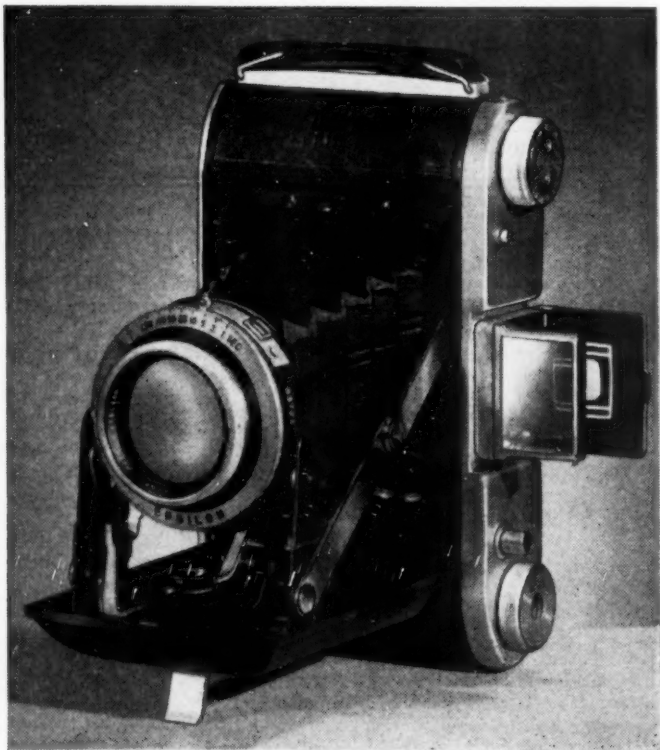
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- 1630—Kodak Junior, 8 on 620, f 7.7 lens, case, £5 10 -
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- 5025—Ensign Commando, f 3.5 lens, coupled rangefinder, case .. .. £33 6 8
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- 5040—Flexaret, f 4.5 lens, case .. .. £30
- 5051—Ensign Auto-Range, f 4.5 lens, case, £33 6 8
- 5052—Voigtlander Brilliant, f 4.5 lens .. .. £12
- 5053—Six-20 Kodak Junior, f 8.8 lens, case, £6 15 -
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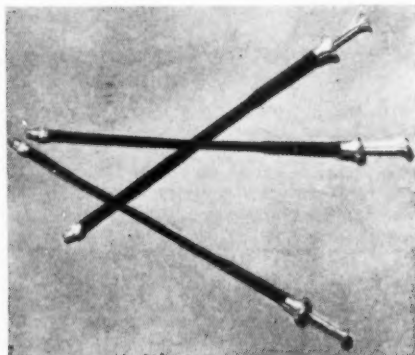
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**BRAIDED CABLE RELEASES**

Handy for general picture-making and essential in time-exposure photography. Their use minimises camera shake, facilitates the handling and quick adjustment of the camera, and helps to increase your output of "good pictures." Different threads are available to fit various models. Strong and reliable.

**PRICES: From 4/8 each**

*From Kodak Dealers Everywhere*



**AUSTRAL 35mm. VIEWER**

For a quick yet critical look at your current batch of Kodachrome slides, what better than an Austral 35mm. Viewer? Its big, clear, magnifying lens will reveal every colourful detail and subtle hue, while its illumination provides that overall brilliance necessary for critical viewing. The Austral Viewer is sturdily moulded in glossy black plastic and is complete with globe, 8 feet of flex and 3-pin plug. **Price £4/16 6**

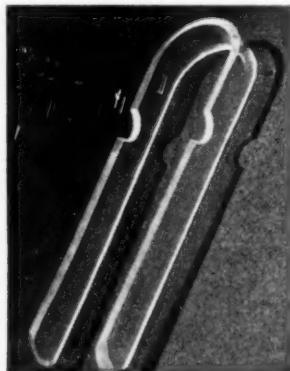
*From Kodak Dealers Everywhere*

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**AUSTRAL PLASTIC  
PRINT FORCEPS**

These handy gadgets provide a quick, safe and easy means of handling prints in chemical solutions—no fingerstains, no wet hands. Moulded in transparent, non-staining plastic; conveniently notched to rest on rim of dish. Overall length, 5½". Tapered ends.

**Price: 4 4 All Kodak Dealers**





## He'll jump right out on **BROMESKO**

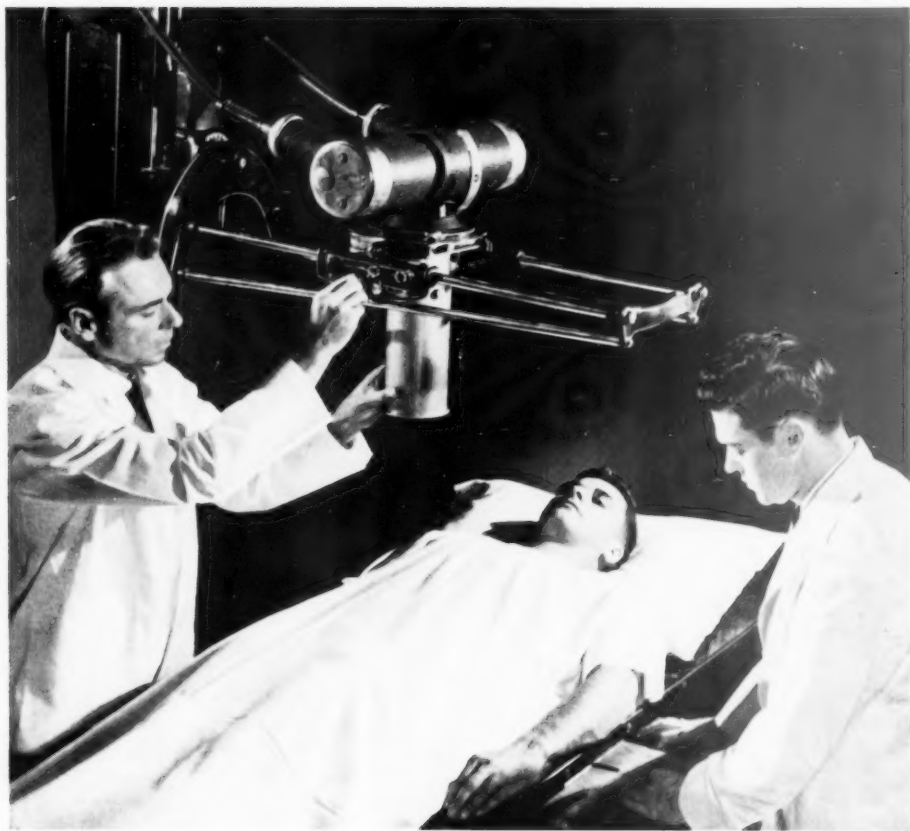
You can rely on Kodak Bromesko Paper to bring out the best that's in any negative. By varying your choice of developer and the degree of its dilution, you can produce with it an almost infinite variation of tones, from warm brown to considerably colder tones. A wide range of tints, textures and surface finishes is available to suit every type of subject. Try Kodak Bromesko Paper for your next batch of enlargements.

*From Kodak Dealers Everywhere.*

GRADES		PRICES	
C.	White Eggshell	2½" x 3½"	Packet of 25 sheets 3 1
E.	White Grained Lustre	3½" x 4½"	Packet of 25 sheets 5 0
G.	White Fine Grain Lustre	3½" x 5½"	Packet of 25 sheets 6 10
J.	Old Ivory Smooth Lustre	4½" x 6½"	Packet of 10 sheets 4 5
N.	White Smooth Lustre	6½" x 8½"	Packet of 10 sheets 7 10
P.	Old Ivory Fine Grain Lustre	8" x 10"	Packet of 10 sheets 11 5
Q.	Old Ivory Eggshell	10" x 12"	Packet of 10 sheets 17 1
Y.	White Silk Lustre	12" x 15"	Packet of 10 sheets 25 7
All surfaces are available in normal and contrast grades. Double weight only.		16" x 20"	Packet of 10 sheets 45 6

# *Photography at work*

for the physician . . . and you



In his unrelenting fight against suffering, the physician relies heavily on radiography . . . the use of X-rays, to picture on film the internal structure of the body. These pictures are one of the doctor's greatest allies in the early and accurate diagnosis of sickness and fractures, thus enabling him to contribute more vitally to our health and well-being.

Through its many applications in medicine, government and science, photography is at work to benefit you and your community.

# KODAK

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THROUGH PHOTOGRAPHY